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COMPENDIOUS DESCRIPTION
OF THE
MUSEUMS OF ANCIENT SCULPTURE
GREEK AND ROMAN
IN THE VATICAN PALACE

WITH THE ADDITION
OF THE ETRUSCAN AND EGYPTIAN MUSEUMS
OF THE TAPESTRIES BY RAPHAEL
AND THE CHOROGRAPHICAL MAPS OF ITALY

BY

CAV. H. L. MASSI

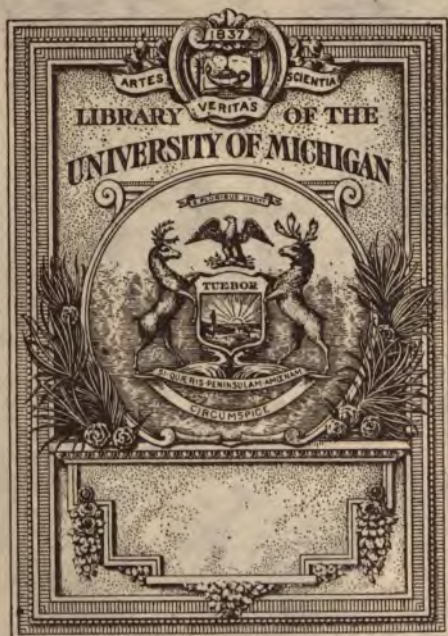
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FOURTH EDITION

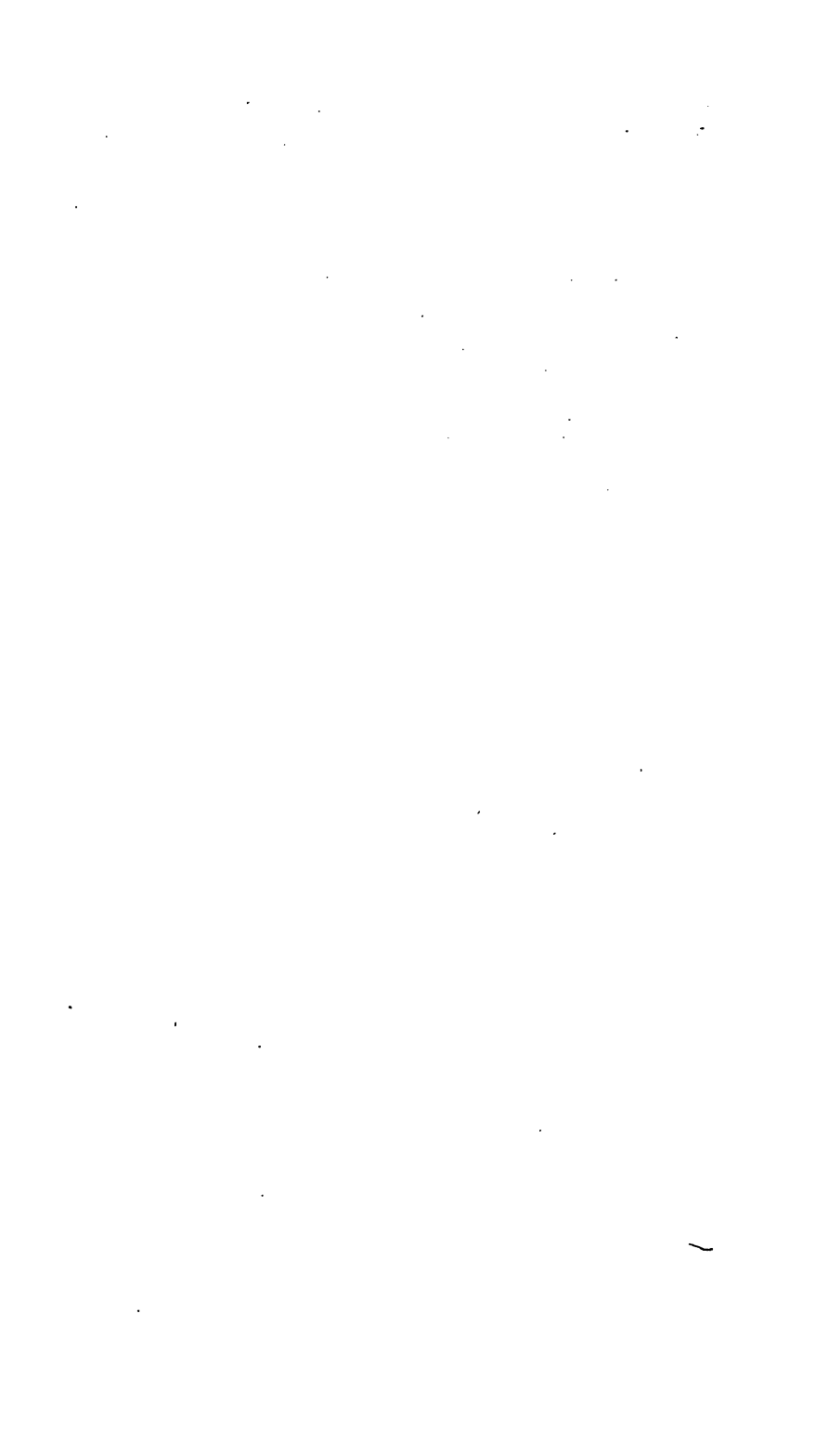
*Revised and Enlarged
with a topographic plan.*

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ROME
1894.







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The Author having complied with all the formalities required by the existing law on literary property, the right of translation and reproduction of the present work is reserved.

AUTHOR'S PREFACE ¹

The total want of a compendious description of the Vatican Museum and Galleries in the English language, has induced the Author, for a time, to turn his attention from more serious studies, to satisfy the desire of many persons interested in the Fine Arts, by preparing a smaller edition of his Complete Guide of the Vatican, the fifth edition of which will be published in the beginning of next year. ¹

In issuing the present catalogue the Author's chief object has been to render it useful to that special class of travellers, who, whilst desiring a correct description of the different works of art, might from the limited time at their disposal, consider the larger one too voluminous.

In furtherance of this object the Author has carefully abstained from any archæological discussion, on the relative merit of the work of art mentioned herein.

¹ Description of the Vatican Museum and Galleries with a plan by the same Author. Fifth edition considerably enlarged and improved.

A second volume has been already published containing a full description of oil paintings and frescoes existing in the Vatican — Sold by the Author at the Vatican Museum of Sculpture, and by all principal booksellers.

Ms. A. 9. 23. 36

In order to render more complete the present description, to the choicest monuments of sculpture is added a more accurate narrative of the Etruscan and Egyptian Museums, of the Gallery of Tapestries, and of the Geographical Maps of Italy.

Following the plan of the larger, this Catalogue is divided into seven parts viz:

1st. Historical Account of the Vatican Palace.

2nd. The Pio-Clementino Museum comprising the Hall of the Greek Cross; the Round Hall; the Hall of the Muses; Hall of the Animals; Gallery of Statues and Busts; Cabinet of the Masks; Balcony outside the Cabinet; the Octangular Belvedere Court with the adjoining Hall of Meleager; Round Vestibule and Square Vestibule.

3rd. The Chiaramonti Museum (Old Wing).

4th. Braccio Nuovo Chiaramonti (New Wing).

5th. Continuation of the Pio-Clementino Museum with the Noble Regal Staircase; the Hall of the Biga, and the Corridor of the Candelabra.

6th. Gallery of Raphael's Tapestries and of Geographical Maps of Italy.

7th. Etruscan and Egyptian Museums.

The Author ventures to hope that the approval bestowed on his former works, may be graciously extended to the fourth edition of the present volume.

Vatican Palace, September, 1894.

Prof. H. J. Massi.

VATICAN PONTIFICAL PALACE

HISTORICAL ACCOUNT OF ITS FOUNDATION AND PROGRESS TO COMPLETION

The Vatican Hill takes its name from the Latin word *Vaticanus*, a *vaticinii ferendis*, in allusion to the oracles, or *Vaticinia*, which were anciently delivered here.

The Vatican Palace, the most sumptuous and largest of modern Rome, owes its origin to the Pontiffs Liberius and Symmacus, their ordinary residence being built near the ancient Basilica of Constantine, then known by the name of *Episcopium*.

Notwithstanding the successive invasions of Barbarians and the tyrannical rule of the Goths during three centuries, the Vatican Palace increased so in splendour, as to be able to afford accomodation to several Crowned Heads, on the occasion of their visit to the Tombs of the Apostles.

First among these was Charlemagne, who resided in it during the pontificate of Leo III and subsequently was crowned there by that Pope, after the overthrow, in A. D. 800, of the Lombardian rule in Italy

The edifice, having during successive ages partly fallen to decay, Pope Celestin III began its restoration, the work being continued by his successor Innocent II (A. D. 1200), who at that time entertained and crowned Peter II king of Aragon.

Prior to the period already mentioned, the ordinary residence of the Popes was in the Lateran Palace. After the return of the Holy See to Rome, from which it had been absent for seventy years, and to which it was restored by Gregory XI, by general desire and special intercession of St. Catharine of Siena (A. D. 1377), the Vatican Palace became the habitual residence of the Popes. After his death which took place in A. D. 1380, the first conclave was held in it by the Cardinals.

Alexander V and John XXIII united it with the Castle of St Angelo, once the Mausoleum of Hadrian, by means of a covered passage, which was intended to afford a secret means of communication, from the one to the other, in times of danger.

During the reign of these two Popes, king Ludovic of Sicily was twice royally entertained in the Vatican.

Having resolved to render it the most splendid Palace in the world, and to establish within it the sacred College of Cardinals and all the other ecclesiastical Authorities, Nicholas V added greatly to its internal decorations. The old for-

tifications, which had protected Alexander III from the emperor Barbarossa, were strengthened by the addition of newer works capable of resisting the most powerful artillery of the time.

This Pontiff added the now famous Stanze, which, in a later reign, were decorated with frescoes by the immortal hand of Raphael. He also caused the Belvedere Wing to be built and also the Chapel of the Holy Sacrament, since called Pauline, and his private Chapel called after Him, the walls of which he caused Fra Angelico to decorate.

His successors Pius II, and Paul II, and others, enlarged the Palace by adding new buildings to the Borgia Halls, so called from Alexander the VI and which, as we shall see, were afterwards decorated with frescoes by Pinturicchio.

To Sixtus IV is due the erection of the Sistine Chapel, so renowned for its frescoes, executed by the most celebrated masters of the time, Signorelli, Botticelli, Rosselli, Perugino and afterwards by Michelangelo, who painted the Ceiling and the Last Judgement.

Sixtus IV also enlarged the Pontifical Library which had been begun by the learned Nicholas V.

Innocent VIII erected in 1430 the Palazzetto del Belvedere, which affords us a splendid view of the campagna. His private chapel, still recognizable, and the accompanying rooms, were richly decorated by Mantegna and Pinturicchio.

Julius II caused the architect Bramante to unite this pavilion to the palace, by means of a rectangular court, which under Sixtus V was by Fontana divided into two parts, by means of a gallery, to which was transferred the Library, with the additions of the private collections of Nicholas V and Sixtus IV, formerly in the Borgia Halls.

The court of St Damasus and the Logge which surround it, the work of Bramante, were added by Leo X. The latter are now generally known by the name of Raphael, who after the death of his uncle Bramante, decorated them with frescoes by his inimitable hand. His premature death left much to be done, which was completed by his pupils.

Clement the VII added to the splendour of this Court, and built the Hall of the Concistory and the Clementine Hall.

Paul III in 1532 erected the Pauline Chapel on the spot, where the ancient chapel of the Holy Sacrament stood, as well as the Regal Staircase, and the Regal and Ducal Halls.

Gregory XIII built the Tower of the Winds, which from its great height and solidity, seems to set their fury at defiance.

To this pontiff is due the addition of the Gallery of Geographical Maps, and the historical frescoes which adorn the ceiling.

Sixtus the V raised from the foundations a splendid palace, the inner part of which had

already been begun by Clement VII. This, the actual residence of the present reigning Pope Leo XIII, forms the left wing or eastern portico of the Court of St Damasus.

Gregory XIV greatly increased the decorations of the Palace with fine paintings, and caused it to be restored and perfected in various parts.

Paul V added two new palaces, one being built on the ruins of the palace of Innocent III, the other beside the Borgia Tower.

To him are also due the large fountains in the Gardens, the water for which after him called Pauline, he brought to Rome from the lake of Bracciano.

Urban VIII in 1682 founded the Pontifical Armoury. This was in later times enlarged by Clement XII, and especially by Benedict XIV.

The fountain in the large court of Belvedere is famous for the sweetness and salubrity of its water. It is called the Fountain of the Bees, from the arms of Urban VIII carved upon it with two beautiful Latin verses :

*« Quid miraris apem, quae mel e floribus haurit,
Si tibi mellitam gutture fundit aquam? »*

Innocent X, Alexander VII and following Popes, amongst which Alexander VIII and Clement XI, added still more to the grandeur of the Pontifical Residence.

Clement XIV and Pius VI rebuilt the Pio-

Clementino Museum, originally erected by Julius II and other Popes, adding to it the Apollo, the Laocoon, the Torso and the Mercury Belvedere.

Under Pius VII (1817-21) the Sculpture Gallery was enlarged by the addition of the Braccio Nuovo after the designs of Raphael Stern.

The foundation of the Etruscan and Egyptian Museums, was due to the great interest Gregory XVI took in the works of art of these wonderful people of the remote ages. This Pope completed the arrangement of the Picture Gallery begun by Leo XII.

Pope Pius IX, of venerated memory, notwithstanding the many vicissitudes of his glorious reign, nobly continued the splendid work of his predecessors. In honour of the Virgin he caused the painter Podesti to decorate the walls of one of the Halls with subjects allusive to the dogma of the Immaculate Conception, by him gloriously proclaimed in 1854. To him also are due the restorations of the frescoes in the Logge by Giovanni da Udine, Pomarancio and Father Danti. Those by Raphael and his School were respected. The work was executed with great skill by Mantovani, Galli and Consoni, who also decorated those portions which had been left undone.

The addition of a gallery of modern sacred paintings; the complete restoration of the pictures in the ceiling and walls of the Geographical Gallery; the fourth wing or southern portico of the court of St Damasus; a magnificent stair-

case by means of which easier access is obtained to the Palace, than by the old one; the addition of glass-windows to the Loggie, for the better protection of Raphael's frescoes; the decoration of various Halls of the Museum in the style of Herculaneum; the acquisition of various works of art generously placed in the Galleries, are all due to the munificence of this great Pontiff.

Lastly to the munificence of the present reigning Pope Leo XIII, we are indebted for the splendid decoration of the Hall of the Candelabra, with encausto allegorical paintings in the vault by Seitz, Torti, Angelini. The pavement of the same Hall has been inlaid with marbles of various colours found at the old *Roman Emporium*, on the left bank of the Tiber near Ripa Grande.

The numerous masterpieces of Sculpture and Painting contained in the Library, and the different galleries which compose this immense structure, the size of which is so great, that it has been compared to a small city, have justly placed its renown above that of any other palace in the world.

Bronze Gate.

The principal entrance to the Apostolic Palace is at the end of the right Colonnade of Bernini. Ascending a short staircase the bronze gate is reached. Two angels surmount an archi-

trave supported by two large columns of pavonazzetto marble. Above in the centre is a mosaic on gold ground designed by Cav. d'Arpino and executed by Gio: Battista Calandra of Vercelli, representing the Virgin and the Apostles Peter and Paul. The door itself is protected by means of thick plates of bronze and studded with large nails. On it may be seen the arms of Paul V and Alexander VII, to whom its erection and subsequent restoration, as well as the long corridor, which forms the continuation of the Portico, are due. Conspicuous on entering is the Pope's Swiss Guard with their many coloured uniform designed by Michelangelo. On the right is the

Inner Staircase

which leads to the court of St. Damasus, to the Library, the Museum and Picture Galleries, the Pope's Apartments, and audience rooms, and to the offices of the Monsig. Maggiordomo, where tickets for studying in the Galleries may be had *gratis* on application. This noble staircase, entirely built of specular marble, was erected by Comm. Martinucci (1860) by order of Pius IX. It is handsomely decorated, with columns, marble and stucco ornaments, and beautifully designed coloured windows. On the first floor is the apartment occupied by Monsig. Chamberlain of His Holiness; on the second resides Monsig. Maggiordomo.

Papal Court of St. Damasus

the finest in the Vatican and called also after the Loggie of Raphael. Its architectural plan is superb. It is composed of round arcades sustained by Doric pillars on the first floor, Ionic on the second, surmounted by Composite columns on the third, which sustain the architrave, an imitation of the style of the Colosseum. It takes its name from a fountain placed under the middle arcade, the fresh water of which was brought from the valley of the Janiculum by this Holy Pontiff, by means of a subterranean conduit. Algardi designed and executed the basin by order of Innocent X. The front is decorated with an elegant basrelief by the same sculptor representing St. Sylvester baptising Constantine the Great. A staircase in the left corner of the middle arcade leads to the Mosaic manufactory, to Raphael's Stanze and the Picture Gallery. On the right is the entrance to the Pope's apartments. In the centre of the left wing is a door, the architrave of which is supported by four columns of black granite which leads to the

Library and Museum.

Ascending the Staircase, the first tier of the Logge is reached, where Giovanni da Udine, selected by Raphael among his numerous pupils

to decorate this portion of the arcade, displayed all his genius by painting in the various compartments, into which it is divided, an infinite variety of grotesques, productions of animals, flowers and fruits, executed with such masterly skill, as to render them worthy of being ranked among the chief attractions of the Loggie. The accompanying stucco decorations are in excellent taste and exquisitely painted. This portion of the Loggie comprises 12 arcades, measuring 85 yards in length and 6 in breadth. At the further end an elegant iron gate leads to the Galleria Lapidaria or Gallery of Inscriptions.

REGAL MARBLE STAIRCASE

Having passed the Garden Gate through a magnificent vestibule designed by Giuseppe Camporesi, we come at the foot of a very noble staircase erected by Pius VI from the designs of M. Angelo Simonetti. It is elegantly divided into three flights, the first of which is sustained by twenty granite columns. By this entrance ascending this flight, we gain access to the Hall of the Greek Cross. It communicates at the same time in the first floor with the Library, to which gives access a rich gate with entablatures and columns of red granite, and also through other Gates with the Pontifical Gardens.

On the right of the first landing of this staircase richly adorned with bronze balustrades, with bases, entablatures and columns of white marble granite and porphyry, is the entrance to the Gregorian-Egyptian Museum, of which a description will soon be published by the same Author of the present book.

The lateral branches lead by the double flight to the upper Galleries and various Halls, with which we shall finish the inspection of the Museum.

N. B. *It will be better for the stranger in order to avoid the annoyance of returning the same way, to follow the order in which the various Halls and Galleries succeed one another from the present entrance of the Museum, different altogether from that which gave entrance previous to 1870 through the interior of the Palace: it is more convenient therefore to begin with the inspection of the Sculpture from the inverted order as in the catalogue, from right to left, for the consecutive, and regular numerical examination of the various objects.*

Hall of the Greek Cross

The doorway thro' which we enter the Rotunda is composed of red granite and is guarded by two statues of Telamons of the same, 2 metres 80 c. in height, which support the entablature of the doorway. On the frieze above we

read in letters of gilt metal « MUSEUM PIUM » intended as the vestibule of the Museum on this side of the Vatican Galleries.

This Hall was constructed by Michael Angelo Simonetti. It is divided into four compartments forming a *Greek Cross*, hence its name. It was erected specially for the reception of the two colossal and superb porphyry sarcophagi so placed as to be fully viewed from every side. Three antique coloured mosaics are inlaid in the floor, celebrated for their composition and execution. The one in the centre, which is the best, was found at the Rufinella near Tusculum in 1714. It represents Minerva armed with the helmet and ægis. Four Genii or Telamones support the round medallion, where are represented the various phases of the moon, the sun, and twelve other planets.

The square mosaic near the doorway, representing Bacchus watering a flower with his usual beverage, was found at Fallerone in the *Marche*.

Between the two colossal Sphynxes of a rare Egyptian granite (*Nos 578-579 near the Staircase*) is the third mosaic found at Roma Vecchia on the Appian Way, representing a basket of flowers, worthy of attention for the beauty and brightness of its colours.

On the right, near the entrance of Round Hall:

559. Young Augustus, heroically represented. A half draped statue remarkable for its good style of sculpture. The head which was never

separated from the bust, enhances its value. It came from the Verospi Palace.

564. Lucius Verus. The future colleague of M. Aurelius is represented in his youth. A statue larger than life found in the Forum of Præneste.

563-568. *in the wall*: Fragments of ancient ceilings, beautifully wrought, in marble.

The most note-worthy objects in this Hall are the two colossal sarcophagi, formed out of single blocks of red porphyry and similar in form and size.

566. This one, before the window, formerly contained the remains of Sta Constantia, the friend of St. Agnes, and daughter of Constantine the Great. It stood in the church ¹ dedicated to her memory by this emperor near St Agnes, on the Nomentan Way, from whence in 1788 it was removed to this Museum by order of Pius VI. The basreliefs, mixed with the arabesques which ornament it, represent winged Cupids or Genii of vintage gathering and pressing grapes, an evident allusion to a former Pagan ceremony, adopted by the early Christians, as emblematic of the mystic wine, a memory of Christ's passion, and of the martyrdom of His followers.

¹ This building before its dedication by Constantine to his daughter was already sacred to Bacchus, under which name it is better known by Antiquaries. It was afterwards changed into a Baptistery and Mausoleum in honour of this holy Princess, who died in 354. U. C.

This subject frequently to be met with on Christian monuments, is likewise emblematic of the soul surviving the loss of its mortal frame, as the wine emerges from the destruction of the grapes. The sheep, peacocks, festoons, arabesques and other grotesque figures clearly indicate, from the rude style of execution, the decline of art under Constantine, although according to some, this monument is anterior to his time. It rests on two pedestals of white marble with semi-figures of tigers, sculptured by Franzoni.

567. Priestess of Ceres the hair-dress adorned with the sacred *infula*, partly restored. It was found on the Cassian Way, near the so called tomb of Nero, with the statue of Domitia placed in the Gallery of Statues.

570. *On the bracket*: Faustina, a bust found at Ostia.

572. Didius Julianus the successor of Pertinax, a bust found at Ostia, bearing, according to some, a great resemblance to Cicero.

574. *In the niche*: Cnydian Venus, a statue larger than life. It is an extremely valuable copy of the famous original of Praxiteles, as the goddess of beauty may be seen likewise represented on the imperial medaillons of Cnydos. The original, so celebrated throughout the world, was lost in a conflagration at Byzantium, at the close of the Fourth Century. An air of majesty and loveliness distinguishes the charming features of the goddess. It formerly stood with the Apollo

and the Laocoon in the ancient Orange Garden of the Vatican, since called the Court of Statues. Its pedestal is adorned with a trophy of Gallic arms.

575-581. *On the brackets, right and left side:* Hadrian-Trajan; two heads found at Ostia.

Opposite the entrance to the Egyptian Museum:

600. The river Tigris personified, greatly restored by Michael Angelo Buonarroti. So majestic and strongly expressive a figure, reminds us of the renowned statue of Moses by the same Author, which now is to be admired in the Church of *S. Pietro in Vincoli*.

582. Apollo Palatinus or Citharædus, a valuable copy from the famous original of Scopas. From the Gardens of the Quirinal.

578-579. Of these above mentioned colossal Sphynxes in Egyptian red granite, one came from the Villa of Pope Julius III outside the Porta del Popolo, the other was found whilst laying the steps leading to St Peter's Basilica.

587. Euterpe with the flute, a statue found at Otricoli. On the pedestal, Menelaus is represented dedicating to Apollo Didymæus the arms of the slain Euphorbus.

589. Sarcophagus in red porphyry erected by the emperor Constantine to contain the ashes of Sta Helena his mother, in Whose Mausoleum of *Tor Pignattara*, outside Porta Maggiore on the Labican Way, it was found. The lid is ornamented with winged Victories, lions and encarpi. On the four sides are figures in high relief of

mounted knights with prisoners on foot, allusive to the triumph of this Emperor over Maxentius, or to his other glorious exploits.

The portraits-busts of Constantine and his mother may be seen on one of its sides. According to Cedrenus, the remains of the former were also deposited beside those of his sainted mother. Pius VI caused this monument to be brought from the Lateran, where it had been placed by Anastasius IV, designing it for his tomb.

He caused it to be restored at the enormous cost of 96,000 scudi, requiring the assiduous labour of 25 artists for nine successive years, in consequence of the great hardness of the material. It stands on white marble supports in the form of lions. Both sarcophagi are monuments worthy of the grandeur and splendour of Imperial Rome.

Above in the wall:

A Latin inscription recording the destruction by fire of the Baths of Sta Helena, rebuilt by this Empress. From *Villa Conti* in the Sessorian Basilica.

590. Unknown bearded male statue. It stands on a cippus bearing the apochryphal inscription of Syphax King of Numidia, defeated by Scipio Africanus, who died in the Tiburtine territory, where he was banished in the 47th year of his age, after eleven months of captivity. The style of the inscription not genuine, is very old with many abbreviations.

592. Orator in the act of haranguing; a copy

from the celebrated work of Cephisodotus described by Pilny as the « *concionantem manu elata.* » From Otricoli.

593. *On the bracket:* Small statue of Fortune.

597. Augustus represented as Pontifex Maximus, holding the patera. Brought from the Otricular colony at Otricoli.

Leaving this Hall we enter the

Rotunda or Circular Hall

built under Pius VI by Simonetti, who took the plan of its form from the Pantheon. It was erected purposely to serve as a convenient and worthy receptacle for the large and magnificent basin of red porphyry, found in the Baths of Titus.

This extremely beautiful Hall is thoroughly lighted by means of the windows in the sides, and a circular skylight in the centre of the cupola, which as the walls, is ornamented by stucco work and elegant gildings. Ten fluted pilasters of *Luni* marble surround the Hall, supporting the roof and forming eight large niches which contain colossal and semi-colossal masterpieces of sculpture. At the foot of each of these pilasters, of which the capitals are richly carved by Franzoni, is an equal number of solid blocks of red porphyry, on which celebrated busts have been placed. The Hall was beautifully restored in the walls and in the vault with stuccoes and gildings, which render it very elegant, by the munificence of Pope Pius IX.

On the floor, enclosed by a wooden railing, is a various coloured mosaic, thirthy two palms in circumference, in an excellent state of preservation, found in the Augusteum at Otricoli in 1780. This mosaic, the largest and most magnificent known, is divided into various compartments by festoons of flowers, meanders, fruits and masks. It contains representations of combats between Centaurs and Lapitæ, Nereids carried off by Tritons, hyppocampi, sea-monsters, masks and other various ornaments. In the middle, under the colossal basin of red porphyry, is a head of Medusa. Outside the railing in the circular hand filling the passage round the Hall, are other black and white mosaics, found near *Scrofano*, representing the adventures of Ulysses, Tritons supporting Nereids, and Neptune drawn by his four sea-horses. The Hall is 61 feet in diameter.

557. In the centre of this sumptuous Hall stands a magnificent basin formed out of a single block of red porphyry, supported on four bronze lion's paws in imitation of the antique, to render the above mentioned mosaic visible. It is unique in size, beauty and quality of marble, and measures forty-two feet and a half in circumference. It was found in the Baths of Titus, them removed to the Villa of Pope Julius III outside the Flaminian Gate. Clement XI caused it to be carried to the Courtyard of Belvedere, where it served as a fountain, from whence, by the mu-

nificence of Pius VI, it was restored and placed in the present Hall.

On each side of the entrance:

537-538. Tragedy and Comedy, two colossal hermes-busts sculptured by Roman artists in the finest Greek style of the time of Hadrian. They were brought here from his Villa at Tivoli, where they adorned the Theatre. The difference between these two heads is immediately visible, the gay and open expression of Comedy, forming a complete contrast to the majestic severity, and melancholy grief of Tragedy.

Beginning on the right:

539. Jupiter, a colossal bust, the true ideal type of a Grecian divinity. This is certainly the finest among the many statues and busts of this god, whose majestic features most fully express the idea of Zeus πατήρ, father of gods and men, as described by Homer. This bust was formerly supposed to be a copy of the head of the famous chryselephantine statue of the god, but the head upon a coin struck at Elis, undoubtedly expressing the Phidian Jupiter, is in a much more severe style than this bust. It may really be no older than the reign of Augustus from its being sculptured in Carrara marble, at whose time the quarries of *Luni* were first worked by the Romans. It was found in the Baths of Otricoli, at the end of the last century.

540. Antinous; a wonderful colossal statue of the Bithynian favourite of Hadrian, represented

under the attributes of Bacchus. The drapery entirely restored by Pierantoni, was originally, very probably, composed of ivory and gold, like many other masterpieces of antiquity. It was found in 1793 at Hadrian's Villa, and it formed for many years one of the principal attractions of the Lateran Museum, from whence it was removed to its present site by Pius IX.

541. Faustina the Elder wife of Antoninus Pius; a colossal bust found at Pantanello in Hadrian's Villa.

542. Ceres, *Demeter*, the goddess of agriculture holding ears of corn and poppies in her right hand; a colossal statue in pentelic marble, found in the Palazzo della Cancelleria, in the vicinity of the site of the ancient Curia and Theatre of Pompey the Great.

543. Hadrian, a colossal head full of life once forming part of a statue belonging to the Mausoleum of this emperor, now Castle of St. Angelo, where it was found in last century.

544. Hercules Victor, a colossal statue in gilt bronze 3 metres and 83 cent. in height, found in 1864 in the Campo dei Fiori, in the excavations of the Palazzo Righetti, formerly Pio, where anciently the *Cavea* of the Theatre of Pompey stood. It represents the demi-god in the form in which he was honoured by Pompey himself under the attributes of Hercules Victor, his right hand grasping the club, whilst in his left he holds the golden apples of the garden of the Hesper-

des. The skin of the Nemean lion is thrown over his left arm. Opinions are divided as to the author of the present work, for, whilst according to some archeologists it is to be attributed to a Greek artist, others suppose it to be a copy from the original of Lysippus, or a Roman work of the third century. The left foot and the greater portion of the club have been restored by Tenerani.

Pope Pius IX purchased it from the owner Baron Righetti, who found it whilst restoring the foundations of the *Biscione*¹ palace, for the sum of 268, ~~==~~ 750 francs, and caused it to be placed in 1866 where it now is. It is in consequence generally known by the name of the « MASTAI HERCULES »².

¹ This palace stands near the *Piazza di Campo dei Fiori*. It covers the portion of the area where stood the large Theatre of Pompey and its magnificent porch. The very spot where this statue was found, corresponds with the temple of *Venus Victrix* in the middle of the cavea of the same Theatre.

² This statue, one of the most colossal ancient ones known, was found carefully hidden at the depth of 20 palms (eight metres) below the level of ancient Rome, in a receptacle purposely made, covered with slabs of travertine slightly inclined, the better to preserve it from any excess of dampness. The lion skin, a separate casting, was placed over the head. Various indentations found upon it and the absence of portions of the head, lead to supposition that it had been overthrown from its pedestal by the excessive zeal of the early Christians, and subsequently by Pagans anxious for its preservation. It is sup-

545. Antinous, a semicolossal bust in *greco duro* marble superbly executed, found in Hadrian's Villa. Hadrian's favourite is here represented as an Egyptian deity, as he is issuing from the large leaves of a lotus-flower which surround his breast. As such he may have been worshipped at Antinopolis, sacred to him as an inferior divinity.

546. Juno regina, called the Barberini Juno from a Cardinal belonging to this Family, who found it in the Baths of Olimpiades on the Viminal Hill, now the Church of *S. Lorenzo in Panisperna*. This magnificent colossal statue, is one of the most perfect specimens of antique sculpture. The softness and roundness of form, the richly developed and quite perfect matronly beauty, make it a worthy and finest representation of the most famous antique Greek statues and busts of *Hera*. (Juno). Owing to its grandeur of style it may be considered as the work of Praxiteles admired in the temple of Plateae, afterwards supposed to have perished at Byzan-

posed that this statue bears a great resemblance to Maximian colleague of Diocletian, surnamed Hercules, as he appears on ancient medals. It will be remembered, that this brutal emperor was twice driven away from Rome. A sedition among the people would naturally account for the mutilation of the statue, which may owe its preservation to the great zeal of his partisans, in hopes of his return.

tium. It deserves special admiration for perfection of style and finish.

547. Oceanus or Marine God, an excellent colossal bust in Grecian marble discovered near Pozzuoli. As a good specimen of the sculptures of *Magna Graecia*, it claims our highest consideration.

548. Nerva seated; a fine semi-colossal statue of this prince; alike renowned for his goodness and munificence. He is represented with the attributes of Jupiter, his head being crowned with laurel leaves in bronze. It was found beside the city walls near St John in Lateran — On the pedestal found at Ostia is a very interesting b. r. representing Vulcan, humourously persuading Juno to resign herself to Jupiter's counsels.

549. Jupiter Serapis; a colossal bust with the *modium* or wheat measure on his head, the attributes by which this god was worshipped as an Egyptian deity, presiding over the dead. The seven rays anciently adorning the fillet round the head are now wanting. Discovered at Colombaro on the Appian Way, at a short distance from the ancient *Bovillae*.

550. Claudius; a colossal statue found in 1855 in the latest excavations of the amphitheatre at Civita Lavinia, the ancient *Lanuvium*, and purchased for the Museum by Pius IX. This easy tempered emperor is represented in his apotheosis under the semblance of Jupiter, half draped, his forehead encircled with the civic crown of oak-leaves, holding

a sceptre in his left hand, a patera in the right, with the eagle at his feet. This statue, partly restored by the late skilful artist P. Galli, is worthy of note, as affording us the best likeness of this emperor.

Enchased in the pedestal: Thanksgiving to Esculapius with Mercury leading the recovered mortal to the God of Physic. On the right are the three Graces.

551. Claudius, a colossal head adorned with the civic crown of oak-leaves; found at Otricoli.

552. Juno Sospita or Lanuvina, the tutelary divinity of *Lanuvium*, clothed in the warlike Pelasgian garb with double tunic, curved sandals, with a goat's skin descending from the head and covering the breast and sides. The serpent is an allusion to that one, once adored in a grotto at *Lanuvium*. It came from the Palazzo Paganica and is supposed to have belonged to her temple on the Palatine Hill.

553. Plotina, wife of Trajan, a bust found on the Cælian Hill in the Villa Mattei.

554. Julia Pia, second wife of Septimius Severus; a colossal head found at Quadraro outside Porta S. Giovanni.

555. Genius of Augustus; a colossal statue similar in its form and attributes of *Pontifex Maximus* to the basrelief on an altar, dedicated to the *Lares* of Augustus, in the hall of the Muses. (*Vide Hall of the Muses N. 516*). It was purchased from the duke of Colubiano of Naples.

556. Publius Elvius surnamed *Pertinax* from his having, against his will, been raised to the throne. This great commander, the wise successor of Commodus, was put to death by his praetorian guards, in the palace of the Caesars for his severity, 87 days after his election. This fine cuirassed bust was formerly in the Nuñez Palace in the Via Condotti.

557. Porphyry basin already described.

Hall of the Muses

A magnificent octagonal Hall with rectangular corners forming a double vestibule. It was built by Pius IX from the designs of M. Angelo Simonetti. The dôme is supported by sixteen columns of Carrara marble with ancient Corynthian capitals found in Hadrian's villa. The frescoes on the ceiling are by Tommaso Conca, and represent the various Muses, from which the hall takes its name, and subjects harmonising with the hermes and busts of the Greek Philosophers, arranged round the Hall.

Above the entrance is Apollo with the Muses Erato, Thalia, Polyhymnia, Calliope and Urania. On the right is Homer inspired by Minerva, singing the Iliad in presence of Terpsichore and Clio. In the next are the seven wise men of Greece with Mercury, and Pindar with the Muses Melpomene and Euterpe.

In the four corners are oil paintings by the

same author representing Ariosto and Apollo; Virgil and the Muses, Homer and Calliope, and Tasso with Minerva.

The walls of this Hall, as well as those of the Rotunda, have been decorated by Prof. Mantovani in the style of Herculaneum by order of Pius IX.

The inscription over the door leading into the Rotunda, records the recovery of the many works of art carried to Paris, and restored to the Museum by Pius VII.

The various coloured mosaics which ornamented the floor, representing theatrical subjects, found at the ancient *Lorium*, in the teniment of *Porcareccia*, by order of Pope Leo XIII, have been detached from the soil in order to be carefully restored, being now supplied with a new pavement of various coloured marbles, through the munificence of the same reigning Pope.

The mosaic in the middle, surrounded by a wooden balustrade representing a head of Medusa surrounded by arabesques, was found on the Esquiline near the arch of Gallienus in the Sermoneta Gardens. The statues of the Moses and the busts and hermes of philosophers, poets and legislators contained in this Hall, were nearly all discovered in the Villa of Hadrian and of Cassius, now called the *Pianella di Cassio*, at Tivoli.

The Muses are probably copies of the original nine statues of the Muses in the temple of Apollo, near the portico of Octavia at Rome,

as Pliny mentions it (*Nat. Hist.*). They were the work of Philiscus, who belonged to the School of Rhodes, which flourished about 200 years B. C.

Beginning from the right of the entrance :

488. Headless hermes of Cleobulos Lindius, with Greek inscription and maxim by this sage: « *measure or moderation is best.* »

489. *Above, set in the wall :* Pyrric dance ; a basrelief found at Palestrina representing Corybantes, warriors armed solely with helmet and shield, striking the latter with their sword, here wanting, and executing a dance in honour of Mars as it is related of Hector in the Iliad.

490-491. *Below :* Hermes of Diogenes the Cynic — Silenus pressing grapes into a cup; a life-size statue found at Torragnola farm, near Præneste.

402. Sophocles, a small hermes-bust found in the Carpensian gardens near the temple of Peace.

Set in the opposite wall, on the left side :

493. The Birth of Bacchus at which Mercury Lucina, Proserpine and Ceres, wrapped in mantles are assisting. This very rare basrelief though badly executed, is remarkable for its conception and antiquity, belonging to the better time of the Republic. Found outside Porta Portese.

494. *Below :* Unknown Hermes-Bust.

495. Bacchus, formerly Apollo, in female attire, a statue in marble of Luni, better known by the name of Hermaphroditus of the villa Negroni, where it formerly stood

496. Homer, a terminal portrait-head exhibi-

ting the traditional types and the sublime characteristics of the father of poetry, whom seven Grecian cities claimed dead, through which, whilst living, he begged his bread.

497. Headless hermes of Thales of Miletus, one of the seven sages of Greece, found outside the Porta Maggiore.

Entering the octagon, on the right:

498. Epicurus; the founder of the sect still bearing his name; hermes-bust discovered outside the Porta Maggiore.

499. Melpomene, the Muse of tragedy, easily recognizable by the heroic attitude, by the herculean mask, the crown of grape-leaves, and the dagger. This is one of the seven discovered in the villa of Cassius at Tivoli in 1774 and purchased by Pius VI. The two wanting to complete the collection, namely Euterpe and Urania, were given to this Pontiff by prince Lancellotti. They are all held to be excellent copies of the Muses by Philiscus of Rhodes, which anciently adorned the portico of Octavia.

500. Zeno the founder of the Stoic sect, born at Citium in the island of Cyprus; died B. C. 624.

Set above in the wall:

501. Fight between Centaurs and Lapitæ, an excellent basrelief found in the Villa Odescalchi, outside *Porta del Popolo*.

502. *Below:* Æschines, the eminent Athenian Tragedian and Archon, rival of Demosthenes in

art of oratory; flourished B. C. 500. — Hermes-bust found at Tivoli, very rare to be met with.

503. Thalia, the muse of Comedy, crowned with ivy. A sitting statue with her attributes, the comic mask, the *tympanum* (timbrel), an allusion to the Bacchic origin of theatrical performances, and the *pedum*, the pastoral staff, the emblem of Bucolic poetry. She is draped like Clio, with the difference that the upper tunic is fastened by two clasps upon her shoulders, the mantle covering the lower part of her person.

504. Urania, muse of Astronomy with the celestial globe and *radius*. She is dressed in a large theatrical mantle having the hair bound with a fillet. It stood originally in the Ginnetti Collection at Velletri, where it represented Fortune, and was given to Pius VI by prince Lancellotti, as it has been indicated above.

505. Clio the muse of History, seated on a rock representing Parnassus, the head crowned with laurel and unfolding a scroll of papyrus on her knees. A charming figure in her unstudied grace. The sleeves of the under tunic are buttoned half way down her arms; a mantle is thrown across her knees, and upon her feet she wears the buskin, called « *soccus* ».

506. Demosthenes, a beautiful portrait-head of the Greek Orator, perfectly agreeing with the expressive statue of the eminent Athenian, in the *Braccio Nuovo* of this Vatican Museum.

507. Antisthenes, the chief and founder of

the Cynic sect, appears here represented with distorted eyes, long disorderly hair, and neglected beard; a representation admirably suited to his character.

508. Polyhymnia, the muse of memory, of fable and sacred hymns. She is crowned with a garland of roses, all closed in her mantle, and deeply absorbed in meditation, as the Greeks usually represented her.

On the left:

509-510. Metrodorus, the friend of Epicurus. — Alcibiades the Athenian general and philosopher; a hermes bust found on the Coelian Hill.

511. Erato, the muse of lyric poetry, represented here as in the frescoes of Herculaneum playing on the lyre, made of the horns of oxen and tortoise-shell like that of the Apollo Citharæus. The head was supplied by another belonging to a statue of Leda. From the Villa of Cassius.

512. Epimenides; a Cretan divine and poet born at Gnosus, celebrated for his presumed sleep or vision, which lasted forty years, here indicated by the closed eye-lids.

Set in the wall, above:

513. Basrelief similar to the opposite one with Fauns and Centaurs wrestling in the palaestra; found on the same spot of Villa Odescalchi.

514. *Below:* Socrates, a bust with his name inscribed in Greek characters. This authentic portrait-bust of the greatest philosopher, the wisest

and most virtuous of mortals of his age, is most probably a copy from the original bust by *Lisippus*, erected to his memory, after his violent and cruel death. Found at Roma Vecchia ¹.

515. Calliope, Muse of the epic poetry seated in the act of meditation with the *pugilares* or waxed tablets in her left hand. The *stylus* alone is here wanting. This is the finest and most admired statue of the present collection of Muses. The arrangement of the drapery is so perfect, that nothing more is needed to give grace and beauty to the figure.

516. Apollo Musagetes, the leader of the Muses, Father of Poetry, and God of Harmony,

« Pythius in longa carmina veste sonat. »

Propertius.

He stands crowned with laurel and clothed with a *palla* or long robe belted upon his shoulder, ² in the act of playing on the lyre, the phorminx, on which is represented Marsyas, hanging from the tree. This is an excellent repetition of the statue of Apollo Palatinus by Scopas, ³ which stood with the nine Muses in the temple of Apollo

¹ Socrates was born at Attica 467 years B. C. and put to death by the Athenians as an Atheist when 67 years old.

² The costume adopted by the citharoedoi, or lyre-players when they appeared upon the stage.

³ Or even by Tymarchides, a Greek sculptor of the second century B. C.

near the portico of Octavia. It stands on an altar dedicated to the Lares of Augustus, and amongst these is the Genius of this emperor similar in form to the statue in the Rotunda Hall. Discovered on the Palatine Hill.

517. Terpsichore, one of the nine sisters presiding over dances and sacred lyric poetry. She is crowned with laurel, holding in her left hand the double horned lyre, which she is in the act of playing, a copy of the renowned original by *Phyliscus*, which as Pliny says, stood in the Portico of Octavia.

518-519. Themistocles, a helmeted bust of the illustrious Athenian general and statesman—Zeno the Eleatic philosopher; brought from Naples.

520. Euterpe the Muse of harmonious songs and melody sits on a rock, like her companion Erato, holding a double *tibia* in her right hand. Her modest and simple garment is elegantly fastened with a gem on her right shoulder. Formerly in the Lancellotti palace.

521. Euripides of Salamis the tragic poet, hermes-bust. Of the 92 highly esteemed tragedies he wrote, only 19 are now extant. He was born in the first year of the 25th Olympiad. He died torn to pieces by hounds in a wood, when seventy five years old.

Entering the octagon, on the right, above:

522. Nuptial feast; a very rare basrelief set in the wall.

523. *Below:* Veiled hermes representing Aspa-

sia of Miletus the wife of Pericles, greatly admired by Socrates for her genius. Brought from Castor-nuovo.

524. Sappho, the poetess of Mytilene, whose poetical genius was so great that she deserved the glorious name of the tenth Muse.

525. Pericles; a helmeted and bearded bust of the celebrated Athenian legislator who deserved to have his name given to the golden age of Greece, in which Phidias and Praxiteles lived. His name, as well as that of his father Xanthippus and of his fatherland, are inscribed in Greek characters on the breast. Beside this hermes is a poem by Monti, or the prosopopoeia of the hero.

529. *On the left, above:* The rape of Proserpina; a basrelief.

528-531. *Below:* Bias of Priene; a portrait-bust bearing his name and his favorite maxim «*Ple-rique hominum mali*, most men are bad» From Hadrian's Villa — Periander; a terminal hermes with bust.

530. Lycurgus, a rare statue of the great Spartan legislator found at Centocelle. He is represented whilst pointing to the wound inflicted on his eye by Aleander, whom he nobly forgave.

Leaving this Hall we enter the

Hall of Animals

This Hall is divided into two sections by the open vestibule, which unites the Octangular

Court with the Hall of the Muses. It is supported by eight Ionic columns, of Oriental Egyptian granite. It contains the finest and only unique Collection known of animals of ancient Greek and Roman sculptors.

The pavement is decorated with ancient mosaics, chiefly found at Palestrina. The animals are placed on brackets, columns, and marble-shelves, and are tastefully arranged.

The following are the most remarkable ones.

Beginning above on the right:

103. Griffin in flowered alabaster.

Before the pilaster:

104. An Eagle fighting with a Bear.

107. Beautiful group of a stag attacked by a mastiff dog. A very natural composition. Restored by Franzoni.

Above on the bracket:

103. A Bull attacked by a Bear.

On lateral marble-shelf:

110-111-112. A Goose — Ibis killing a serpent — Stork in rosso antico.

A-113. *On the wall:* Coloured mosaic representing a country-scene. Some goats are seen grazing among ruins, and a female figure holds a sceptre, probably Pales or Ceres, the protectress of flocks. Found in Hadrian's Villa, and presented to the Museum by Pope Pius IX.

On marble-shelf:

114-115-116-117. Greyhound. — Greyhound

with pup. — Greyhounds wonderfully true to nature, found at Civita Lavinia.

118-119. Ethiopian Ram — Dog in *pavonazetto* or Phrygian marble.

124. Mithraic sacrifice in Parian marble. The finest of the many representations of this mystic subject existing in the Vatican. It is a Persian allegory of the influence of the Sun upon the Earth. The dog and serpent are emblematic representations of all animals and living things, nourished by the beneficent influence exerted by the Sun on the Earth and Sea. The scorpion is a symbol of Autumn, which, with its rains, renders the heat of the sun endurable. It was brought from Ostia where there was a large subterranean temple, dedicated to the worship of Mythras, the Persian deity. Restored by Franzoni.

A-125. *On the wall*: Mosaic picture with mountain scenery near the sea, with a lion attacking a bull, and a cow rushing down a hill into the sea. It was given by Pius VI. From Hadrian's Villa.

130-131. *On marble-table*: Rape of Europa — Walking Bull, found ad Ostia.

132. Stag running, sculptured in two costly kinds of oriental alabaster, the rose and *cotognino*. It was discovered on the Quirinal.

133. Walking lion, in lionato marble or *brecchia dura*, with the teeth and tongue in marble of natural colour.

134. Hercules dragging the Nemean lion.

135. *On a basis under a grating*: Lion-fish

in green Carrara marble, placed on waves of a white marble.

136. *Above*: Swan of life-size, a good piece of sculpture, restored by Franzoni.

137. Hercules killing Diomedes tyrant of Thrace and his mares, that he fed on human flesh. *Ostia*.

138. *Below*: Young Centaur holding a Hare, with a Cupid on his back. It is a good copy of the celebrated Centaur by Papias and Aristeas, Greek sculpters.

On the other side of the arch leading to the Gallery of Statues:

139. Commodus hunting, a fine equestrian statue. Bernini took it as a model for his colossal statue of Constantine in the right portico of St. Peter's. It is placed on a basis of *portasanta* marble. Found in the Villa Mattei.

141. Hercules victor carrying away the Delphic tripod, with the spoil of the Nemean lion.

On marble-shelf, and in the recess in front of the window:

149-150. Reposing lion in yellow breccia. — Hare hanging on the trunk of a tree.

151. *Aruspicina* or sacrifice of a lamb on the altar, showing the entrails open for the inspection of the *aruspices*. Formerly in the Mattei villa, on the Cœlian Hill.

152. An Eagle devouring a Hare.

153. Sleeping shepherd with goats browsing; probably Endymion, the beautiful lover of Diana.

It is a group worthy of notice for the gracefulness of its composition, and good preservation.

154. Panther in flowered alabaster, with spots inlaid in black and yellow marble.

156. *Before the window*: A Lion in grey marble, with a calf's head between his paws. Found in the excavations at the Lateran.

164. *On marble-shelf*: A Stag attacked by two dogs; a beautiful group.

165-167-169. A Pheasant — Grey Partridge — Grey-hound.

171. *On a bracket*: A Cow suckling a calf in *pavonazetto* or Phrygian marble.

173. *Before the pilaster*: A Stag attacked by a hound. It stands on an elegant pedestal carved by Franzoni, with the arms of Pius VI.

In the opposite section of the Hall:

180. *Before the pilaster*: The Amaltæa goat with a part of the hand of Jupiter as a boy, holding it by the beard, according to the Cretan myth. It was found on the Cœlian Hill.

192. *On marble-shelf*: Dolphin attacked by a marine griffin, in Oriental *cotognino* alabaster.

194. A Sow with a litter of twelve pigs, allusive to the white sow seen by Æneas on his first landing in Hesperia in *Latium*, from which the town of Alba Longa, founded by his son Ascanius, took its name.

Before the iron grating:

195. A Lion attacking a horse.

206. *On marble-shelf*: Crouching wild boar; size of life.

208. Group of Hercules slaying Geryon, and carrying off his oxen.

209. A Cow in brown marble; an imitation of the celebrated one in bronze by Myron. Found near the lake of Nemi.

210-211. Diana at the chase — Horse, discovered on the Quirinal Hill.

213. Hercules with Cerberus in chains. This like the preceeding group, came from Ostia.

228. A Triton, or marine Centaur carrying off a Nymph, who is vainly imploring assistance from the two Cupids, seated on the tail of the monster. This fine group is a copy of the famous original by Scopas, executed to adorn an ancient fountain. It was found outside the Latin Gate, in the vineyard degli Effetti.

229. *In front*: A sea-crab in green porphyry.

234. *On marble-shelf*: Group of Goats. The vase below was found in Hadrian's villa. It is beautifully adorned with basreliefs of birds and fishes.

238. *Before the pilaster*: Goat suckling a Kid, a group executed with great truthfulness.

244-245. *In the middle of the Hall*: Two tables of *verde antico morato*, black green, of a rare quality, once forming a single block of marble; found at the Chiaruccia, near Civitavecchia, and afterwards sawn in half.

246-247. Very elegant Tripods with cups of *verde di Ponsevera* and *pavonazzetto* marble.

The coloured mosaics in the centre of the two Halls, represent vegetables and birds, with various other eatable things. They were called by the ancients « *analecta mensae*, » and served as pavements for dining rooms. They were found in the excavations at Roma vecchia outside Porta Maggiore. Those in the vestibule, in black and white, are from Præneste.

Passing through the arch on the right, we enter the

Gallery of Statues

formerly the summer-house of Innocent VIII, added to the Gallery by Clement XIV and Pius VI, who decorated it with rich marbles, and giallo antico columns, to sustain the arches, and also the paintings, which ornament the ceiling.

It was further improved by the glorious pontiff Pius IX, who caused it to be painted in the decorative style of Herculaneum by Mantovani. He also brought here the magnificent bath of the rarest quality of cotognino alabaster, which stands in the centre of the Gallery.

248. *On the left*: Clodius Albinus, a cuirassed statue of the colleague of Septimius Severus, with head restored. It stands on a cippus where the remains of Caius Cæsar, one of the three sons of Germanicus, put to death in infancy by Tiberius, had been burnt; he had been much beloved by his great uncle Augustus Cæsar. This and other similar cippi were dug up in the Piazza

of *S. Carlo al Corso* where anciently stood the *Ustinum* of the adjoining Mausoleum of Augustus, (*Via de' Pontefici*).

Above on the wall:

249. Modern allegorical basrelief by Michael Angelo, whose portrait is easily recognizable among the figures sculptured on it. It represents Cosimo I Grand Duke of Tuscany raising the siege of Pisa, with one hand expelling the allegoric figures of the Vices, and with the other introducing and welcoming the figures of Virtues, Sciences and Arts.

250. Cupid. A marvellous though mutilated statue, an unrivalled copy either of the celebrated statue executed by Praxiteles for Thespia, a small town of Bœotia, which on this account alone became frequented by strangers, or of the other Cupid sculptured for the temple of Parium, not less celebrated than the Gnidian Venus. The original figure brought from Greece by Caligula to Rome, was, according to Pliny, still preserved in his own days. According to Pausanias it was even lost in the conflagration of the City. It was admired in Rome in the Portico of Octavia, and was discovered at Centocelle on the Labican Way by Gavin Hamilton, a Scotch painter, from whom it was purchased by Clement XIV. The receptacles for the wings are still to be found on the shoulders of this exquisitely delicate fragment of beauty.

253. Triton; a finely executed fragment of a

wild ideal beauty. A scaly garment is thrown over the shoulders of the figure, having the ears like those common to Fauns — Found near Tivoli.

254-255. Bacchante — Paris in Persian costume wearing the Phrygian cap, and holding in the right hand the apple of Discord.

259. Minerva Pacifera holding an olive branch and a bronze helmet. It came from the Ottoboni Family and was purchased by Pius VI.

260. *On the wall*: Votive basrelief with tranksgiving to Esculapius, Hygeia, and the Dioscuri.

261. Penelope seated, according to Thiersch of the very earliest style in Grecian art. The original support, instead of the rock, on which the figure is now seated, was a foot-stool, under which stood the work-basket of the disconsolate wife of Ulysses. (*See N.º 465 Chiaramonti Museum*). The figure belongs to the Attic School, being attributed to Calamis, who flourished in the first half of the fifth century B. C.

262. Very rare statue of Caligula the third emperor and tyrant of Rome, heroically represented following the Greek costume, with the *parazonium* and chlamys tied up to the left arm. It bears a close resemblance to the ancient imperial coins. Its preservation is due to its having been found in the Basilica of Augustus at Otricoli, where it escaped the destruction, which the likenesses of this wicked prince underwent. The pedestal contains a representation of a gold-beater, the *aurifex bractearius* of the ancient Romans.

264. Apollo Sauroktonos or slayer of lizards as the subject clearly shows, undoubtedly a very elegant copy of the bronze original of Praxiteles, so celebrated for its excellence and beauty throughout all Greece. The god is represented in his youth, when exiled by Jupiter from Olympus to the island of Delos. Having taken refuge with Admetus king of Thessaly, he became a shepherd. While guarding the sheep he amused himself by making trials of his arrows at the lizards, the act in which he has been so gently represented. To the original bronze Corinthian lizard-slayer of Praxiteles is addressed the following epigram of Martial:

« Ad te reptanti puer insidiose lacertae
Parce; cupit digitis illa perire tuis. »

It was found on the Palatine Hill in 1777.

265. Amazon; one of the finest known representations of these warlike women of Thrace who vanquished by Dionysos (Bacchus) took refuge in the Temple at Ephesus. Undoubtedly we may suppose it to be a copy of the famous original statue, sculptured by the Greek Polyclete to adorn the temple of Diana. The figure, is most probably in the act of taking the bow from her shoulder, in order to lay it on the ground, as she has already done with the helmet, with the buckler, the *pelta lunata*, and the *bipennis* or battle-axe, as a conquered Amazon is described by Pausanias. The strap or band on the left foot, still

visible served to fast the single spur used by the Amazons when riding. It is to be remarked the extreme beauty of the lower portion of the figure. This statue was formerly in the Villa Mattei, whence it was removed to the Vatican by Pope Clement XIV. It anciently stood in the Portico of the Physicians built by Augustus, as the Latin inscription on the plinth clearly states. It is of Parian marble.

267. Faunus, represented as falling back oppressed by sleep and by the liquor from his wine-skin. It formerly served to adorn a fountain, whose waters flowed from the mouth of the wine-skin, the demi-god holds in the left hand. From Villa Mattei.

268. Juno. A statue much resembling the figure of the same goddess in the Rotunda of the Vatican. The figure has much dignity, though the head seems not to be adapted itself to the figure, nor proper to a goddess. From the Baths of Otricoli.

271-390. Posidippus and Menander; sitting statues of these two celebrated Greek writers of comedies, executed with great skill and naturalness. They stood anciently in the portico of the Theatre at Athens or in the Acropolis, and were found on the Viminal Hill, towards the end of the sixth century, in the Gardens of the convent of *S. Lorenzo in Panisperna*. They were long believed to represent Marius and Sylla, but Visconti proved this denomination was incorrect. The name of Posidippos, engraved on the plinth of one in

Greek characters is authentic. Both statues, the finest extant relating to ancient Greek comedy, are remarkable for their good preservation and excellent style of sculpture. They are supposed to be the works of *Cephisodotus*, son of Praxiteles. Some ascribe them to the School of Lysippus, renowned for its excellence in portraiture. (400 B. C.)

Passing under the archway we enter the

Hall of Busts

formerly the private chapel of Innocent VIII richly adorned with beautiful frescoes by Pinturicchio and Mantegna, now the most interesting small section of the Museum, both from a historical and mythological point of view. Columns inlaid with *giallo antico*, with their corresponding pilasters of the variegated marble, called *breccia delle sette basi*, sustain its vaults.

The Busts of the Emperors are elegantly ranged in a chronological order on double rows of shelves, beginning from the lower one in the indication of the subjects, passing in each instance from right to left.

First Division

Beginning on the right of the entrance, on lower marble-shelf, opposite extremity:

272. Julius Caesar the Dictator. A very rare draped bust.

273. Bust of young Augustus, found at Ostia in 1805 by M.^r Fagan the British consul, in an

admirable state of preservation. It is skilfully executed in Parian marble of surprising whiteness, and is to be considered as one of the greatest treasures of the Vatican. The future first emperor of Rome is here represented in the full bloom of his youthful form, singularly combined with the deep thoughtfulness and latent powers of intellect, expressed in his head.

274. Augustus, represented crowned with ears of corn. This head eminently expressing power intellectual, is unique among the monuments of this emperor, on account of the crown of ears of corn which may be proper to him in his character of a « *Frater Arvalis* » to which Brotherhood the emperor caused himself to be enrolled. By this special attribute according to Pliny, Augustus may also be considered as a new « *Quirinus* » as Virgil by flattery styled him

« *Victorisque arma Quirini* »

as such crown was first given to Romulus. The crown may also allude to the plenty secured by Augustus to the Roman People by his conquest of Egypt; or also to the large amount of corn distributed by him to the Roman People, this emperor being also styled by Virgil

« *Auctorem frugum tempestatumque potentem* »

It was discovered on the Coelian Hill in the Villa Mattei.

275. Augustus, a bust of peculiar interest,

representing the emperor at the most advanced period of his life, among all likenesses extant. A wreath of artificed laurel, which encircles the brow, contains an orbicular gem in the middle with the profile of Julius Caesar, explaining the sacerdotal office exercised thus by Augustus and assumed by him; the priesthood of the divine Julius, originally held by Marc Antony. The boyhood of Augustus is represented to us by his intellectually beautiful head already seen (formerly in the Chiaramonti Museum); his manhood by the colossal bust near this one, and still more by a bronze-head on the right entrance of the Vatican Library, in its full extent of moral grandeur. Here is but a trace of those higher characteristics peculiar to this Emperor.

276-277. Claudius — Nero Citharædos.

278-279. Otho, a rare bust — Vespasian.

280-281. Titus — Nerva.

282-283. Trajan a very remarkable bust — Hadrian.

On the upper shelf, opposite left side:

284-285. Antoninus Pius — Marcus Aurelius.

286-287. Lucius Verus — Commodus.

288. Didius Julianus, who by the persuasion of his wife Manlia Scantilla, purchased the empire from the Prætorian soldiers.

289. Pescennius Niger.

290. Clodius Sept. Albinus Caesar.

291. Septimius Severus; a bust found at Otricoli.

292. Caracalla. A bust, the best work bearing a close resemblance to the Farnesian marble, and to the coins of this emperor. It deserves a special attention for the peculiar attitude and truculent expression this tyrant gloried to assume, which his flatterers told him constituted a likeness to Alexander the Great; as well as for the affectation in his attitude of the head turned over the left shoulder, in imitating farther the portraits of the Macedonian Hero. Found near the Basilica of Constantine.

293. Alexander Severus — A bust from the excavations of the Palatine, of the year 1868.

293-0. *In the centre, opposite to this section of the Hall:* Fragment of a fluted column of *nero antico* from Africa, found on the Aventine, surmounted by a Bacchic head or mask (293-P.) in *rosso antico*; found at Genzano.

Second Division

On the upper marble-table, right side:

295. Female bust unknown, probably the empress Crispina, the wife of Commodus.

296. An unknown female bust, with a tortoise shaped head-dress.

298. Jupiter Serapis in *ferrigno* basalt, found on the Cælian.

300. Manlia Scantilla, wife of Didius Julianus.

304-307. *Lower marble-shelf:* Bust of Otho with the *lorica* and *chlamys* of oriental alabaster

— Saturn, a colossal head, veiled in allusion to his antique origin.

308-309. Isis crowned with a diadem and the lotus-flower, which stands on a crescent moon. — Unknown bearded head.

311. Menelaus or Ajax, an excellent helmeted bust. We are led to accept the former supposition on account of the attitude of a great martial animation. The helmet is remarkable for its decorations in relief, representing the combat of Hercules with the Centaurs.

This head belongs to a famous group representing this warrior supporting the body of Patroclus, and calling the Greeks to his assistance. The celebrated figure of the satiric *Pasquino*, so called, pertains to a similar group. It stands in front of the Braschi palace, near the *Foro Agonale*. There are also two other similar groups known at Florence. This one was found in 1777 by Gavin Hamilton at Hadrian's Villa.

In front:

312. Basin of a fountain in white marble. The water issued from the mouths of the three hippocampi forming the basis. It belonged to *Franzoni*.

Third Division

Above, on the upper range:

313-315-316. Female singer — Smiling Faun — A Satyr, with a frightful countenance.

On the lower marble-table:

319-321. Bust of Silenus, from Villa Mattei.

322-323. Septimius Severus, and Julia Pia his wife.

326. *In the niche*: Verospi Jupiter, a sitting statue so called from the Verospi Palace where it formerly was. This very excellent statue, a copy from a Greek master,¹ was one of the first purchases made by Pius VI, for the purpose of increasing the Collection of statues. It is an imitation of the famous colossal chryselephantine (gold and ivory) image of this God, the great work by Pheidias. By the essential benignity and calmness of his aspect, it may be considered as the Jupiter whom Horace addressed as

« Gentis humanæ Pater atque Custos »

The thunderbolts, an attribute not proper to the present figure, instead of the patera, for receiving the offerings of mortals, have been added by the modern restorer in his hand.

On the lower marble-table; left side:

334. Marcia Octavilla, wife of Philippus Senior.

335. Domitia Longina, wife of Domitian.

336. Head resembling Crispina of Commodus.

337. Etruscilla, the wife of Decius.

341. A Celestial Sphere or Globe, with the band of the Zodiac circle, the gift of Card. Zacchia.

¹ A small facsimile of the present figure was excavated at Corinth in the first half of the present century.

Re-entering the second division, on the left:

346-347. *Lower shelf*: Hercules *Pancratiastis* adorned with the *corona tortilis*. — Annii Verus Cæsar, son of Marcus Aurelius, who died at the early age of seven years.

In the niche, inner Cabinet:

352. Livia Drusilla fourth wife of Augustus, represented under the allegorical figure of the Piety, with the arms extended in the act of praying. Brought from the Basilica of Otricoli.

On the marble-shelf:

353-B. Julia the daughter of Titus; a draped bust in *porta santa* marble.

358. Aristophanes. A well preserved head of the dramatic poet of Athens, the author of fifty four comedies, of which only eleven are now extant. Found at Tivoli in Hadrian's Villa.

359. Sabina wife of Hadrian, a bust found at Civita Lavinia.

360-361. Unknown bust—Alexander Severus?

Re-entering the first division, on the left:

375. *Lower table*: Isis, a Greek bust greatly admired for its style of sculpture. The hair is adorned with a lotus-flower skilfully imitated.

376. Minerva, an exquisite bust representing the goddess with her casque and ægis: probably it may be considered a Rome personified.

On the lower, middle marble-shelf:

382-384. Fragments of anatomical representation in marble, the only works of the kind known.

383. Philip the Younger, an admired bust in red porphyry belonging to the period of declining Art.

388. Part of a sarcophagus with sepulchral busts, beautifully executed, of a married pair, as the action of clasping the hands indicates; erroneously styled Cato and Porcia. These may be deservedly considered among the finest portraits preserved to us in antique sculpture.

In front of the window:

389. Column in the form of a candelabrum, surrounded with dancing figures, and surmounted by a cuirass of the rarest quality of Orte alabaster.

On the pavement are some valuable remains belonging to the group of Menelaus supporting the body of Patroclus, already seen in the first section of the present Hall.

Re-entering the Gallery of Statues:

390. Menander (*Vide N. 371*).

391. Nero Citharædos, a small sitting statue, the only one preserving the image of this Emperor, who ambitioned to be regarded as an incomparable Citharædus, or player on the lyre. All other figures bearing the resemblance to him, with his most favourite attributes, were by order of the Senate and for the rage of the Roman People destroyed. Found in the Villa Negroni.

392. Septimius Severus, heroically represented in a statue for the most part restored.

393. Sitting statue representing either a Nymph looking into the water, or a woman who

takes refuge to an altar for protection. By other is also called Laodamia. It was erroneously supposed to be Dido in the act of meditating suicide, from its resemblance to another similar subject in the Barberini Gallery, according with the description given by Virgil in the *Æneid*, upon the circumstance of wearing only one sandal on the right left

« Unum exuta pedem

Vinclis. »

394. Neptune, a very rare statue of the ruler of the waves holding the trident in his hand, and with a dolphin at his feet, as represented on ancient coins. From the Verospi Palace.

396. Adonis with a countenance highly expressing terror and astonishment, at the sight of the wound received in the right femur; a nude statue.

397. Recumbent Bacchus; an excellent Greek work representing this god not as the god of wine, but as him of whom poetic inspiration is the highest attribute. The god is in the act of reposing on the summit of Parnassus, in the company of the Muses, as his extremely beautiful figure was found in the company of the statues of Muses, and of the Apollo Musagetes in the Villa of Cassius at Tivoli. The head, though not belonging to the figure, harmonises perfectly with the rest, and is antique.

398. Opilius Macrinus successor of Caracalla; one of the best works of the age, whence dates the beginning of the decline of art.

In the middle of the Hall:

A-398. A Labrum or large bath in *cotognino* oriental alabaster of the finest quality, found in the piazza SS. Apostoli, and placed here by the munificence of Pope Pius IX.

339-340. *On both sides:* Two oval vases, the one in alabaster of Civitavecchia on a column of alabaster called *ghiacciuolo*. — Oval vase of oriental cotognino alabaster found with some sepulchral cippi near the Mausoleum of Augustus and in especial proximity to the cippus of Livilla, so that it is presumable that it contained the ashes of that unfortunate princess, jointly with the ashes of the sons of Germanicus, whose names are recorded on the same cippi of this Hall, with the exception of Caligula and of his sisters, the only ones who escaped from the wrath of Tiberius against their family.

399. Esculapius and Hygeia, the only one repetition of the famous group which anciently stood in Argos. It was found in the Forum of Palestrina under Pope Pius VI.

401. Group believed to represent either Hemon in the act of supporting the lifeless Antigone, put to death by her father Creon, and on the point of killing himself in despair; or Cephalus slaying himself for having killed his lover Procris, whom he had mistaken for a wild beast. This group is by some also supposed to represent a Gaul or German chief, who, rather than surrender himself, puts an end to his life after

having slain his companion. Canova however, believed that this fragment belonged to another in Florence, representing the slaying, by Apollo and Diana, of the children of Niobe. A similar subject may be seen in the Villa Ludovisi.

402. Seneca, a draped statue of the great Roman philosopher, Nero's preceptor. The head, though not belonging to the figure, is unquestionably intended for the same original, perfectly corresponding with the fine bronze head at Naples found at Herculaneum, and with other busts identified as portraits of Seneca by a medal, formerly in the Collection of Card. Mattei, inscribed with the name of this philosopher. He is represented, as he really was, an asthmatic, extenuated old man, very negligent in his hair, changeable in temper, and unpolished for the rustic sojourn of his banishment. Brought from the Baronial Mansion Odescalchi at Palo.

403. *Set in the wall above*: Laberia Felicia, high-priestess of Cybele, the mother of the gods, represented as standing in a niche, dressed with all the ensigns of her dignity. Brought from the Mattei Villa.

405. Danaid condemned to carry the water of Lethe in a sieve. A seminude figure of extreme beauty ; a fine work of art found in the Forum of Præneste. The sieve, here a lebetes, is a modern addition. The pain caused by long and bitter weeping and useless labour, is very naturally observable, as expressed by the peculiar inclination of the head

and the half closing of the lids in the eyes. It is a copy from one of the fifty bronze statues of Danaids, brought by Augustus from Greece, which alternately adorned the columns of African marble, in the portico of the temple of Apollo Palatinus in Rome.

406. Faun; believed to be a copy from the celebrated original by Praxiteles called by the Greeks the « *Renowned* » on account of its classic beauty. The right arm with the *tibia* are modern.

407. Perseus, the only statue in full relief of this hero represented with the mercurial wings at the temples, and the *harpe*, or curved sword, as well as the *talaria* on the feet, lent to him by Mercury, to hasten the death of Medusa. Discovered at *Civitavecchia*.

408. *Passing the arch*: Domitia Longina wife of Domitian, under the attributes of Hygeia, the goddess of health. A beautiful statue, erroneously believed also to represent Poppea, Nero's unfortunate wife: This very rare authentic portrait of Domitia Longina, was discovered on the Cassian Way, near the improperly called Tomb of Nero. It stands on a cippus with doubtful inscription of a son of Germanicus, whose remains were burnt in it.

410. Flora, a statue of exquisite beauty representing the lovely bride of Zephyrus, the goddess of gardens crowned with garlands, holding a bunch of flowers. The face bears a character of inspiration and of perfect sweetness. The drapery.

is simple and majestic. It stands on the sepulchre of Livilla daughter of Germanicus. The ashes were kept in the large oval vase of oriental alabaster, placed in the middle of this Group.

On each side of the statue of Ariadne:

412-413. Two large candelabra of white marble found in Hadrian's villa, and named the Barberini Gallery, where they formerly stood. They are elegantly carved, and contain bas-reliefs of the most admirable workmanship, formerly in bronze, imitated from the style of the celebrated artists Myron and Polyclethus, representing Juno, Mercury, Minerva, Mars and Venus, on three sides of the base. They are to be considered as the only unique known amid so many similar which have come down to us from antiquity. **Hadrian's Villa.**

414. Ariadne; represented as sinking beneath the weight of sorrow, when left desolate and abandoned by her inconstant lover Theseus, on a rock on the island of Naxos. A mantle, beautifully displayed, and in full harmony with the rest of the garment, is thrown over the lower part of the figure. This wonderful work of art for some time was supposed to represent Cleopatra from the bracelet, and resembling a serpent, encircling the left arm, the testimony of Dion, that the effigy of the unfortunate Queen of Egypt, had been carried in triumph of Augustus, with the asp fastened on one arm. It was purchased by Julius II and placed in the Belvedere.

416. *On the left, set in the wall:* Basrelief, which is of great assistance in explaining the subject of the work before us. The daughter of Minos is here seen reclining on the sea-shore of the island of Naxos, whilst her lover in his vessel, is taking his departure. Venus, or a mountain Nymph, the patroness of Theseus, is seated above on a cloud with kids nestling in her bosom. The Faun and Bacchante are allusive to the finding of the beautiful forsaken one by Bacchus.

This very excellent statue, a true masterpiece of art, rests upon a large sarcophagus, with a combat between the Gods and the Giants in high relief, represented on it.

417. Mercury standing on a pedestal with inscription of Tiberius Cæsar son of Germanicus, whose remains were burnt here.

418. *In the wall above:* Bacchanalian feast, a b. r. found in the Villa Mattei.

419. Torso supposed to be of Bacchus, in an exquisite style of sculpture.

429. Lucius Verus, a fine statue of the son in law and colleague of Marcus Aurelius, with undeserved flattery clothed in the armour, only given to illustrious generals by the Romans, with a *paludamentum*, thrown over his shoulders, and a richly embossed cuirass with the figures of Fortune, military trophies, and those of conquered Provinces Armenia and Parthia, beneath; whose titles of *Parthicus* and *Armenicus* he also undeservedly received. It stands on a cippus bearing

an inscription to Tiberius Drusus Cæsar son of Germanicus.

421. *In front of the window, near the Cabinet of Masks:* Oval vase of African breccia, set on a large column of breccia called *sette basi*; a gift of marquis Patrizi to Pope Leo XIII for his Priestly Jubilee.

In the passage leading to the Cabinet:

422-423. Dancing Faun — Domitia under the form of Diana, an elegant statue smaller than life.

On the left wall above:

424. Victorious Athletes, a small bas-relief formerly the possession of M.^r Jenkins.

Cabinet of Masks adjoining the Gallery of Statues

so called from the valuable mosaics found in Hadrian's villa in 1780, which occupy the middle of the flooring. In these, partly antique and partly modern, amongst graceful designs in arabesque, are disposed four quadrates with Bacchic and scenic masks, as well as various symbols, emblems, a rural solemnity and country scenes, the whole surrounded by an ornamental band, entwined with a festoon of oak-leaves.

The Hall deserves attention for its magnificent decorations. Of all the graceful or splendid accessories, that have been lavished with such profusion in the adornment of the Vatican Museum, those of this portion are the most richly

and harmoniously elegant. The vault is supported by columns of Monte Circeo alabaster, and an equal number of pilasters. Four red porphyry tables supported by feet of gilt metal answer the purpose of seats. The pavement is entirely composed of the finest marbles; the ceiling contains oil paintings cleverly executed by Cav. De Angelis, representing mythological subjects allusive to Diana, Venus, Adonis and the apple of Discord, as Paris refusing it to Minerva, and giving it, in the opposite picture, to Venus, the loveliest of the three goddesses. In the centre is Hymen celebrating the marriage of Bacchus and Ariadne, and in the four corners the arms of Pope Pius VI, to whom the foundation of this gallery is due, with designs of M. Angelo Simonetti. A richly antique worked marble-frieze, completes the adornment of the upper part of the walls with festoons and Cupids.

Beginning on the right:

425. Dancing girl or Bacchante in Pentelic marble purchased by the munificent Pope Pius VI from the duchess Caraffa, and by Winckelmann esteemed to be a masterpiece of great value. By some this statue is supposed to be the portrait of some celebrated performer on the stage, engaged in one of the admired dances called of Venus; the ivy-crown being the trophy of one of her triumphs. It stands on a funeral cippus to the memory of Cecilia Magna, daughter of the Pontifex *Crassi Frugi*, and wife of *L. Pisoni*, another priest.

Above in the wall:

426. Basrelief with several figures of deities, as the Sun in his chariot, preceded by Phosphorus, and one of the Dioscuri.

427. Venus Aphrodite leaving the bath, commonly called the crouching Venus. The bending posture of this figure, seeming to shrink from profane regards, imparts an expression of the finest delicacy to the general outlines, graceful to perfection. A small bracelet, the *armilla* of Roman Matrons, formerly encircled her right arm. The Greek name *Boupalos*, inscribed on the pedestal, copied from another basis, led to the supposition that he was the author of this fine work, to be considered the loveliest, if not one of the more intellectual images of the goddess.

428. Apotheosis of Hadrian with Minerva Pacifica in the act of offering him the nectar, and the figure of the sculptor, who executed and dedicated this monument. This fine basrelief came from Greece.

429. Statue of Sabina wife of Hadrian, represented under the form of Venus Victrix, holding the apple in her right hand. It is very remarkable for the skilfulness of the manner, in which every outline of the figure is displayed, through the transparent and most finely executed drapery. It stands on a richly carved cippus of a certain Æmilius Epaphroditus.

432. Faun in *rosso antico*, a precious work found in Hadrian's Villa. This rustic divinity is

fondly contemplating a large bunch of grapes which he holds in his right hand, whilst supporting with his left the *nebris*, or goat-skin, which is filled with grapes and fruits. Hanging from the trunk of the tree, on which he is leaning, are the castanets and syringa. The eyes, whose cavity was unfilled, have been restored in enamel, of an harmonious effect, with the colour of the stone, and humorous character of the rural god. This statue very characteristic, is one of the best of the last epoc, before the decline of art.

433. Venus Anadyomene in the attitude of rising from sea, and ringing the water from her long hair. This exquisitely graceful figure, which anciently adorned a bath-room, is conjectured to be a copy from the last, and one of the most famous pictures of Apelles, which the artist did not live to complete; more than in the upper part of the figure; a circumstance that may have suggested the veiling of the lower part. Found at Ostia. The head and arms are restorations. It stands on a cippus adorned with fine reliefs of Jupiter and the Amalthæan goat. (*Vide N. 180. Hall of Animals*).

On the right lateral wall, near the window:

435. Basrelief of a boy offering up a sacrifice to the goddess Tutela, *Tutelae Sanctae*.

435-A. Square round Basin in *rosso antico* with swans at the four angles, found in Hadrian's villa.

436. *In the niche:* Venus of Cnydos, a small statue.

In the recess, in front of the second window:

438. *Sella Balnearia* or Roman bathing chair formed of a single block of *rosso antico*. It stands on a pedestal of *nero antico*.

Set in the lateral walls of the window:

439. A small basrelief in a very elegant style representing Silenus and a dancing Faun, preceding Bacchus, who is supported by Ampelus.

Opposite.

440. Bacchic Masks; a basrelief.

441. Gnydian Venus rising out of a bath, holding the *balsamarium*, or vase of perfumes in one hand, for anointing the hair and the limbs after the bathing. The arms and feet are indifferent modern restorations; the former especially being out of proportion with the figure, that seems to be a copy from a Greek original by a Roman sculptor.

443. Apollo, a statue in Greek marble of the purest white, erroneously styled Adonis. This figure, may be considered a monument of the idea of Beauty, in one of its finest classic developements. As to its attitude, may be mistaken for the beautiful son of Cyniras, for whom it was improperly restored by the addition of the javelin in the right hand. But according to E. Q. Visconti it is an undoubted representation of Apollo, in the act of condescending to the prayers of mortals, as the bending forward of the head, an attitude given to gods with the title *respicienti*, clearly shows. Discovered at Centocelle outside Porta Maggiore.

The basreliefs placed above the doors of the

Cabinet form a single frieze in a good style, representing the Labours of Hercules divided as follows :

431. Hercules slaying the Nemæan lion — Destruction of the seven headed Hydria of Lerna; the nymph of mount Apesanthos gazing on him from above. — The hero carrying the bull of Erymanthus to Eurystheus. The other figures contained in these basreliefs, represent the various tutelary deities of Hercules. Found at Corcolle near Palestrina.

434. Eurithus the Scythian initiating Hercules in the use of the bow. — Hercules armed with a lance assisting the Thebans against Erginus king of the Orchomeni, when they came to raise tribute, whose figures combating are introduced in this marble.

442. Infant Hercules strangling two serpents in the presence of his mother Alcmene and of Amphytrion. — The hero instructed in the musical art by the poet Linus and by Calliope. In three separate niches stand Minerva, Juno and Bacchus, all deities connected with the story of the hero.

444. The taking of the stag of Ænoë. — The destruction of the birds of lake Stympbalus. — Capture of the boar of Erymantum. — The cleaning of the stables of Augeas, by turning a river through them.

On the right:

A second gate leads to the open terrace of the Belvedere affording the extensive view of the

campagna in the neighbourhood of Rome, the Sabine mountains, the lower Apennines and Mount Soracte.

In the walls of the terrace were inserted various basreliefs, some of which of great value for their rarity. For the most part these have been removed to adorn the walls of the Courtyard of the Belvedere, and somewhere else. There is also still to be seen a collection of imperial busts placed on brackets, a number of which are unknown.

Above the gate:

445-446. Isiac and Mithraic sacrifice.

478. Birth of Hercules; a basrelief.

482. Votive basrelief dedicated by Claudius Asclepiades to Hercules, Sylvanus, Diana and the Nymphs for his recovery, through the use of the Bath.

484-485. Mercury; a bust — Sleeping Nymph and Faun.

486. Basrelief representing a tree with a serpent, and a lion guided by a Genius.

487. Bas-relief of Aurelius Mucianus, Missicinus Sextae Cohortis, represented with his wife and children.

Recrossing the Cabinet and the Hall of Animals, on the left is the entrance to the

Portico of Octagon Court of Belvedere

Originally designed and constructed by Bramante under Julius II, but afterwards altered

and restored under Clement XIV, after the designs by Simonetti. It is surrounded by an open portico, sustained by sixteen Ionic columns of *breccia corallina*, grey and white marble, with capitals of *verde serpentino*, red porphyry, and *giallo antico*, which formerly were in the *Sala Borgia*, now a portion of the Vatican Library. In the four cabinets in the angles of this court, are collected the chief masterpieces of ancient and modern art in the Vatican Museum. The porticoes and the court are filled with statues, bas-reliefs, sarcophagi, baths, marble pillars, medallions, the most deserving of attention of which, we shall describe in the following order.

Crossing the court and commencing on the right, at the side of the entrance:

25-26. Doric column of *morviglione* granite found at Palestrina — *Opposite*: Foliated column in white marble; found in Hadrian's Villa.

27. *Incased in the opposite wall*: Foot of a table, or *Trapezophorum*, with griffins and Bacchic emblems — Discovered on the Viminal.

28. *Below*: Large oval sarcophagus with reliefs of a Bacchic dance. It contained two skeletons and was found in laying the foundations of the Sacristy of St Peter's, the former site of the Circus of Nero. It has been also conjectured, that it originally served as a basin for crushing grapes. Such connection of festive associations with the tomb, as suggested by Paganism, is strikingly illustrated.

29. *Opposite to this*: Labrum or bathing-vessel of black Egyptian basalt, or according to some, a volcanic composition of great value. Found near the Baths of Caracalla.

30. *Opposite*: Nymph asleep, leaning on an urn, originally serving for a fountain. Found on the *Via Latina*.

31. *Below*: Sarcophagus in white marble, very interesting for its Greek and Latin inscription to Sextus Varius Marcellus, father of Heliogabalus. This inscription enumerates his various civil and military offices and dignities; implying, that as Procurator of the waters he received 100 sestertii monthly: as Procurator of the Province of Britanny 200; and as Procurator of the private imperial treasury, 300; etc. Found at *Velletri*.

Above the door, on the wall:

Bacchic feast; a basrelief found in the neighbourhood of Naples.

We here enter

Canova's Cabinet

containing three works by the unrivalled sculptor.

39. *In the niche*: Perseus, the finest of the three, stands in the niche. In his left is the head of Medusa, and in the right he holds the *harpe* or curved sword, with which he severed it.

This statue, one of the most admired Canova's work in past times, has been characterised as graceful, but effeminate and uncharacteristic. In it we receive the impression of the *actor*, not

of the original of the Hero, and in the whole composition, an arrangement for effect is too apparently elaborated. It reminds us of the Belvedere Apollo, and such a provoked comparison is only unfavourable. However, without contesting the objections against composition or anatomy of this figure, looking at it as an ideal of the Beautiful, it is impossible not to be struck with a refinement of grace in the form, and a union of nobility with delicacy in the countenance, not to be attained by the unelevated imaginative of a common Artist.

33-33-A. - The two Pugilists Damoxenus and Creugas in the act of fighting. The modern Phidias has taken the subject from a story related by Pausanias, a detailed account of which would exceed the limits of this volume, but which may be briefly resumed. They both agreed after a long contest to depose the *cestus* and fight with their fists, which young Damoxenus did. Instead of following his example, his older opponent, taking advantage of the former's unguarded position, made a thrust at him with his extended fingers strengthened by the *cestus*, that spear like he plunged them into his side, and pulled out his bowels. The irate Messanians punished the cruel Damoxenus, though victorious, for his treachery, with exile, and the crown of victory with a statue, in honour of his unfortunate adversary, was decreed in the Temple of Apollo.

In the lateral niches:

34. Mercury Agoreus or Forensis, from the Forum, or place of trade where he presided, as a god of eloquence and merchandise. Found in the Forum of *Praeneste*.

35. Minerva, found near the temple of Peace.

Outside the Cabinet:

36. Basin of very rare black Egyptian granite, found whilst the foundations of the Rotunda in the Vatican, near the so called *Cortile delle Corazze*, were being laid.

Above the door:

Mars surprising Rhea Sylvia asleep; a bas-relief.

36-B. *Above in the wall:* The wolf suckling Romulus and Remus, with Faustulus and Numinator in the cave.

37. *Undearneath:* Ariadne discovered by Bacchus in the island of Naxos, a basrelief forming the front of a sarcophagus. The figure of Sleep is a novelty in the subject of this monument; he is winged, pouring a soporific liquor into the bosom of Ariadne, and shaking a branch of Lethean poppies over her head. A Cupid and a Satyr lift the mantle from her form, to display it to Bacchus. A Bacchante beyond the Cupid carries the *batillus*, a little portable altar, on which precious perfumes are burnt, according to the Oriental usage. A Bacchante is also seen sacrificing a cock on an altar; another makes an oblation of fruit.

38. *In the wall*: Hecate and Diana fighting the giants, these encouraged by their common mother *Gea*; a large sarcophagus formerly in the Mattei Villa.

40. *Opposite*: Portion of column of African *breccia corallina*, of rare beauty and quality.

42. *In the niche*: Statue of Sallustia Barbia Orbiana wife of Severus Alexander, under the attributes of Venus Felix, as may be seen on the inscription of the freedman and freedwoman, by whom it was erected. Discovered near Santa Croce in Gerusalemme.

43. *Below*: A rare bath in *porta santa* marble, placed here by the munificence of Pope Pius IX.

Opposite: 44. Square Altar with various bas-reliefs. It is supposed by some to have been dedicated to Vulcan; by others to Mars and Venus, the latter opinion being received as more probable, on account of the groups sculptured on each side, relating to the story of the origin of Rome, viz the judgment of Paris, the cause of the Trojan war, the story of Rhea Silvia, with that of Romulus and Remus, etc.

Below: 45. Altar sacred to the Lares of Augustus with reliefs allusive to the apotheosis of this emperor. The figure of Augustus veiled, in company with Livia and Octavia, is to be seen on one side receiving the *Lares* from his mother, who followed by her grandchildren, as the eldest of the house, had the privilege of retaining the images of the domestic deities in her custody.

46. Portion of a column in *rosso antico*, found near the church of Sta. Praxedes.

49. Large sarcophagus of *P. Aelius Myron* in white marble, with combat of Amazons against the Athenians on the front portion. In the middle is the wounded Hyppolite supported by Theseus. It came from the Villa of Julius II on the Flaminian Way.

Laterally on the wall:

49-B. Ilia or Rhea Sylvia throwing herself into the Anio, to escape the persecution of her uncle Amulius. A basrelief.

50. *Opposite*: Fine column of a very rare *rosso brecciato* porphyry, on a modern basis of white marble.

Cabinet of the Mercury

53. *In the niche*: A masterpiece of Greek Art of the time of Lisippus, very deservedly admired for its just proportions and anatomical perfection. It is supposed to represent Hermes (Mercury) Enagonius, viz directing or presiding the athletic exercises of the *quinqertium* in the *Palestra*, such as boxing, running, wrestling, etc. There is no work of sculpture, says E. Q. Visconti, in which the appearance of the flesh is given to such perfection. The strongly built limbs suit more the inventor of gymnastics, whose swiftness is symbolized by the mantle wrapped round the left arm, than the gracious light-winged Messenger of the

Gods, or Theseus. Hercules. Meleager as some had suggested, as its intended subject. He was led to this conclusion by the firm, tranquill posture, the short and curly hair, the calm and gently smiling features expressive of youth and beauty, such, that the beholder is fascinated: also by the bending of the head forward, as if seeming, he looks down with pity on the sorrows and necessities of mortals. It is said that Michelangelo refrained from restoring it, fearing to injure it. Domenichino and Poussin who made it an object of frequent study, were loud in its praises, the latter especially, who gave the preference to this statue, as a model of the finest proportions in the human figure.

The trunk of the palm-tree, against which the statue leans, is allusive to the use made by Mercury of its leaves, on which the letters invented by him were inscribed. It is sculptured in Parian marble and was found on the Esquiline on the site of a villa of the Emperor Hadrian in the reign of Paul III, who caused it to be placed here. From the place of its discovery it was erroneously supposed to represent Antinous, Hadrian's favourite, whence its denomination of the *Antinous of Belvedere*.

¹ An antique statue formerly in the Farnese Palace was found to resemble this so exactly, the subject being evident in the former from the *talaria* and *caduceus*, that their correspondence as statues of Mercury become unquestionable.

Lining the walls of this Cabinet:

54. Battle of Amazones; front portion of a sarcophagus, beautifully executed in bas-relief.

55. *Opposite: Pompa* in honour of Isis, whose symbols are exhibited by all the assistants in this sacred procession. A fine monument assigned to the Egyptian School of the imitative, and so called, third manner, of the time of Hadrian.

In the lateral niches:

56. Priapus, the god of the orchards, crowned with grapes. Found at the *Chiaruccia*.

57. *Opposite to this:* Hercules; a statue found in the *Via Sacra*.

Above in the wall:

57-B. Basrelief representing Paris guided by Cupid to the presence of Helen, who is yielding to the entreaties of Venus and Pythos.

58. *Outside the Cabinet:* Roman matron lying on the cover of a sarcophagus. The singular head-dress of this figure shows it to have belonged to the time of the Flavians.

61. Sarcophagus with basreliefs of the myth of the Nereids, seated on dolphins and preceded by Thetys, bearing the arms to Achilles, fabricated by Vulcan. Found at *Roma Vecchia*.

Opposite:

62. Ancient *labrum* in red oriental granite.

On either side of the entrance to the Hall of Animals:

64-65. Two Molossian dogs larger than life, one of which was brought from the Pichini Pa-

lace, the other from the *Chiaruccia*, a farm near Civitavecchia, where it was found. They are excellently sculptured, and greatly admired for power and truthfulness.

69. Sarcophagus with a representation of the battle of Amazons.

71-B. Column in white marble on which is an oval medallion, containing a Faun in basrelief.

On the wall above:

72. Mithraic sacrifice dedicated to this divinity by Admetus, an imperial freedman and factor of the Romanian tenements.

73. *Underneath*: Bacchic nymph sleeping with the Orgian serpent enfolding her right arm; the symbol introduced in so many mysteries of Pagan worship, especially the rites of Bacchus. Visconti believes this to be a monumental portrait under the form of a Nymph, naturally lulled to repose from the murmur of the waters, over which she presided. It formed the cover to a sarcophagus and is placed on a sepulchral urn with representations of Bacchic Genii returning from a feast.

Here is the entrance to the

Cabinet of the Laocoon

74. A marvellous group executed by Agesander of Rhodes, assisted by his two sons Polidorus and Athenadorus, citizens of Rhodes and sculptors of the highest class. It was found in 1506 in the Baths of Titus on the Esquiline, in the same

niche where, Pliny says, it stood in his time and was greatly admired. According to the latter it is a work so beautiful, that it should be preferred to any other both in painting and sculpture. His statement that it is composed of a single block of marble, has been proved to be incorrect by Michelangelo, who on a careful examination of this miracle of art, as he styles it, found it to be formed of three blocks, fitted together with such nicety, that their points of conjunction could hardly be detected.

This work is a most correct rendering of the famous description of Virgil, in the second book of the *Æneid*. Laocoon priest of Neptune has fallen on the altar whilst offering a sacrifice, and is in the act of struggling to free himself and his sons, the first victims who have run to his assistance, from the awful and innumerable folds of the serpents, sent against him by the offended Pallas. The pathetic verses

« Ille simul manibus tendit divellere nodos
Clamores simul horrendos ad sidera tollit »

are in accordance with the plastic treatment of the story before us. It is a classical composition unrivalled for the intense expression of pain, revealed by the countenances of the father and his two sons, and visible in the muscular play of their bodies; though in the elevated visage and brow, entirely uncovered of the father, is an air even of serenity in the midst of anguish, which is truly

a marvel of art. The two right arms of the sons have been restored in stucco by Bernini and Agostino Cornacchini. Vasari says that G. Angelo Montorsoli made a restoration of the right arm of the father by order of Clement VII, which never having been finished, was placed in a corner of the room, where it may still be seen, and it was supplied with another in terracotta.

On each side of the wall:

75-76. Triumph of Bacchus — Bacchanalian feast; basreliefs.

77-78. *In the niches:* Nymph Appiades — Statue of Modesty.

On the wall outside the Cabinet:

79. Hercules with Telephus and Bacchus with their attributes, in high-relief.

81. *On the wall:* Sacred pompa of Roman personages, among whom Augustus is to be recognized. They are proceeding to the temple to offer sacrifices and render thanks. A basrelief of an excellent style, anterior to the time of Nero.

82. *Below:* Bath formed of a single piece of black and white granite; anciently in the Mausoleum of Hadrian, and supposed from a mark of division along the base, to have served also as a sarcophagus for two persons.

84. Sepulchral altar of an unknown personage, who is represented seated in the curule chair with a footstool under his feet, a symbol of dignity. On it is a block of flowered alabaster called a *pecorelle*, (like sheep) the largest and the

finest specimens known, which, as well as the altar, was found at Porto Claudio at Fiumicino.

In the niche:

85. Hygeia or Isis, a fine statue in Parian marble in which the goddess of health is represented in the act of feeding the mystic serpent, the symbol of health.

88. *On the wall:* Large basrelief anciently forming part of a triumphal arch. It represents the impersonation of Rome, who is seen in the act of allowing the honours of a triumph to a victorious emperor.

89. Bath of the finest quality of red oriental granite. Found in the Villa Negroni.

90. *Opposite:* Shrine or ossuary in the form of an ædícula, an image of the house of eternity.

91. Sarcophagus with basrelief, representing the passage of souls under the form of Nereids, carried by Tritons to the abode of bliss.

On this are two small ossuaries, one of which belonging to an imperial officer.

Next is the entrance to the

Cabinet of the Apollo

92. The Belvedere Apollo, the most perfect piece of Greek antique sculpture in existence, was found at Anzio during the XV century. It belonged to Cardinal Giulio della Rovere, afterwards Pope Julius II, who caused it to be pla-

ced in the Vatican, where for nearly four centuries, it is admired by all, as one of its finest gems. This highly celebrated statue ¹ unites the perfection of ideal beauty with a noble and majestic attitude proper to a divinity. He is here represented in the act of having just shot his arrow against the children of Niobe, at the Eumenides, on the camp of the Achaians, or at the giants in rebellion against his heavenly father, or better as Gerhard says, as the simple embodiment of all the victories of Apollo. The first supposition supported by E. Q. Visconti has prevailed, and hence this statue goes also under the name of Apollo Alessicacus, or the preserver or averter of Evil, caused by a pestilence, to which the friendly serpent of Esculapius on the olive tree, beside the statue, forms the antidote. This masterpiece is supposed to be one of the four celebrated statues of Apollo mentioned by Pliny, the work of Calamides, a contemporary of Praxiteles, which was erected on the cessation of the above said pestilence, and preserved at the time of Pliny, in the Servilian Gardens. Canova on the other hand considered it as executed in imitation

¹ Both the arms were restored by Giov. Angelo da Montorsoli, a pupil of Michael Angelo. The sole defect observable in this statue is the unequal and unnatural length of the legs, but this inconvenience is compensated by the idea of the greater swiftness, which thence accrues to the figure, and which is proper to a deity. The figure is nine palms high.

of another work in bronze of this famous Greek sculptor. The doubts as to its being an original work are reduced to three, resting to the quality of the marble, the fact from its having been found at Porto d'Anzio, and some peculiarities of detail. Visconti refuses all these, showing that the marble is Grecian of the first quality; that the luxurious habits of the imperial palace at Anzio, may have led to its location there rather than in Rome, where works of art were (according to Pliny) little heaved in his days, amidst the claims of pleasure and business.

Winckelmann gives a description worthy, even if possible, of so glorious a subject. It is too long to be given fully in this work; yet glowing as it is, it seems to us that a sublime meaning is conveyed in this statue, which none of the celebrated effusions, in prose and verse, have yet defined.

Set in the lateral walls, above:

93. Imperial lion-hunt. The equestrian figure which stands in the centre in the act of darting an arrow is supposed to be Alexander Severus. Found at Terra di Lavoro.

94. Two Bacchantes leading a bull to the sacrifice, or perhaps, more probably from their attitude, in the act of feasting in the bull, Dionysius Tauriformis. It may have a reference also to Pasiphae, one of the women represented in the act of caressing the bull.

95-96. *In the lateral niches*: Venus victrix, found at Otricoli — Minerva; small statues.

Outside the Cabinet:

98. *Above in the wall*: Trapezophorum or table-stand, elegantly adorned and divided in two parts. (*Vide N. 27.*)

99. *Below*: Sarcophagus decorated with bas-reliefs belonging to Lecanius Novatianus, prefect of the Vigiles. Above is sculptured a figure of Bacchus supported by Metis and a Faun. On either side there is a Bacchante and Faun holding a little Faun in his arms.

100. *Opposite*: Bath in green basalt, the *lapis basalticus* of Pliny; found at the Thermae of Callista.

101-102. Doric Column of a red porphyry with red and green spots — Doric column beautifully ornamented.

Leaving the Octagonal Court we enter on the right the

Round Vestibule

In the four lateral niches (Nos 4-5-7-8) are remarkable fragments of statues, the drapery of which Raphael was very fond of studying, for his special beauty in arrangement.

6. *Above in the wall*: Cupid and Psyche before Pluto and Proserpine seated on their thrones, they are graphically described by Apuleius. b. r. found at Ostia.

In the centre of the Hall:

9. Basin in *paronazzetto* marble 25 palms in circumference. It is very remarkable for its size, and elegant shape. It formerly stood in the Borgia Apartment and was found in the so called *Valle dell'Inferno* (*Vallis infera*) near the Vatican.

On the Balcony of the Belvedere, so called from the beautiful view of Rome commanded, is a very precious *anemoscope* or ancient winds' compass. The names and variations of the winds are indicated in Greek and Latin on its twelve faces.

On the right we enter the

Hall of Meleager

10. Group in the marble of Hymettus, a masterpiece of Greek Art representing this celebrated hunter of a fabulous age. The hero is reposing on his lance, having on the right the head of the monstrous Calydonian boar slain by him. The left hand, with the lance it sustained, has perished, and out of reverence for this work, even Michelangelo skunk from restoring it. The forms of this figure though not reaching the sublimity of ideal of the Apollo, the Mercury, or the Adonis, are surpassingly beautiful. A victorious repose in the consciousness of immortal power, forms the distinguishing character of this figure. The dog, standing at Meleager's feet,

is sculptured in the same marble but of inferior execution. It formerly stood in the Pichini Palace where it was greatly admired by Raphael and Michael Angelo. It was found on the Janiculum, outside the Gate *Portuensis*.

20. *To the wall, above:* Basrelief with representation of the loves of Æneas and Dido in the city of Cartage, belonging to the third or fourth century of Christian Era.

22. *Below:* A Roman votive *biremis*, or galley of two tiers of oars. It is supposed, to represent the Flagship, the *Alexander*, Mark Antony's vessel at the battle of Actium, or rather a votive offering, hung on the celebrated temple of Fortune at Praeneste, where it was discovered.

Re-crossing the Round Vestibule we enter the

Quadrante Vestibule

The arabesque and frescoes on scriptural subjects on the ceiling, were executed under Julius III by Daniele Ricciarelli da Volterra, a celebrated painter and sculptor.

1. *In front of the window:* Roman Matron reclining on a *triclinium* or convivial couch, under the attributes of Venus, holding the apple, with two Cupids beside her. It comes from the Giustiniani Gallery.

2. Sarcophagus in *peperino* marble found in 1780 in the Tomb of the Scipios on the Appian Way, in the vineyard of the Sassi family. On its

being opened the following year, the entire skeleton of L. Scipio Cornelius Barbatus, the great grand-father of Scipio Africanus, consul of Rome in 456, was found; (B. C. 278). The inscription on the front of the urn records the glorious deeds of this celebrated personage. The style of the monument is extremely beautiful in its simple Etruscan severity. On it is a bust crowned with laurel also in peperino marble, found in the same place. It is consequently supposed to represent one of the Scipios, probably Lucius Cornelius, whose name is recorded on one of the epitaphs, belonging to the same celebrated family, set in the adjacent walls.

3. *In the middle*: The Torso Belvedere, in Grechetto marble, the work of Apollonius son of Nestor, an Athenian, as the Greek inscription states. It represents a sitting Hercules after his elevation among the number of the Gods, and in company with Hebe; his bride supposed to have been at his side administering the ambrosial draught. Raphael and Michelangelo greatly admired it for its beauty and perfect style, which are such, as to render it superior to any other masterpiece of ancient sculpture. The fact that these great artists educated and developed their Genius by the study of this work, is its most magnificent eulogy, and its reputation as the finest existing monument of Sculpture may be justified by the less scientific observer, on the consideration at least what ought have been the whole, if such the

fragment! From the Greek inscription, above mentioned on it, Winckelmann has inferred its epoc to be posterior to that of Alexander the Great. It offers the most perfect ideal interpretation of the human form deified.

It was discovered in the XV century among the ruins of the Theatre of Pompey.

Pio-Clementino Museum

This most splendid and largest portion of the Museum ends here with the Square Vestibule, in the order we have now adopted, whilst formerly Visitors were allowed to pass through the inside of the Palace, into the Corridor of Inscriptions.

This portion of the Museum, the highest artistic glory of the City, forming a magnificent suite of Halls, porticos and courts in its completion, received from the name of Pope Clement XIV and that of his successor Pius VI the title of *Pio-Clementino*. These celebrated Pontiffs adding by their purchases, to the masterpieces of art already collected here by Julius II, Leo X, Clement VII, Paul III and Innocent VIII, greatest treasures of Sculpture, scattered over private galleries of Rome, and founding Halls for their reception, the most splendid works of Papal times, rivalling in their magnificence the most sumptuous buildings of antiquity. To the munificent Pope Pius VI are especially due the Hall of Animals, the Cabinet of Masks, a portion of the Gallery so called of

the Statues, the Hall of the Muses, the Rotunda, the Hall of the Greek Cross, the Noble Staircase, and the Hall of the Biga.

If institutions for the promotion of national prosperity, claim our respect for the Governments which have given birth to them; that principle in which the Papal has bestowed wealth and energies on objects connected with no views of ambition or selfishness, must command the gratitude of all enlightened Nations. The Roman Pontiffs have in this respect done more than secure advantages for their subjects alone; they have assisted towards the refinement and elevation of the human Mind; they have extended their Sceptre on realms more glorious, than those for armies or navies to subdue.

From the Square Vestibule already observed we descend to the Museo Chiaramonti by a marble staircase. In order to facilitate the recognition of this immense collection of specimens of ancient sculpture in a progressive round, we will begin on the opposite end, after the visit we intend to pay first to the Nuovo Braccio¹, a completion of this Old Museo Chiaramonti. It opens at the extremity of this Corridor, on the right, close the gate of the Corridor of Inscriptions.

¹ The construction of this single portion of the Museum cost to Pius VII 2, 499, 375 fcs.

Nuovo Braccio (New-Wing)

externally decorated with two columns of grey granite, sustaining busts of the emperors Augustus and Trajan. This fine Hall equalling in beauty and architectural arrangement the Pinacothecae of old, was erected in 1817-21 during the pontificate of Pius VII of everlasting memory, after the designs of Cav. Raphael Stern. It exceeds 68 metres in length, 7 met. 75 cent. in breadth.

Twelve columns of Corinthian or cipollino marble sustain the roof, in the middle of which is a *tholus* or majestic dôme, decorated with stucco work. The four columns of *porfido tigrato* near the hemicycle, are deservedly worthy of notice, as well as the four in oriental alabaster, two of which decorate the tribune, the other two supporting the gateway, which opens into the Garden of the Pigna. The other six were merely placed to complete the adornment of the Hall.

It is lighted by means of twelve skylights ingeniously let into the roof, by which means an equal light is distributed throughout this vast Hall, thus affording an excellent view of the masterpieces of art collected within it. The marble flooring is richly inlaid with ancient black and white mosaics, found outside the Capena Gate near Tor Marancio. Forty statues grace the side niches, and a choice collection of more than eighty busts,

partly placed on pedestals of oriental granite and partly on brackets, decorate the sides and upper portions of the Hall. The latter are distinguished by an asterisk. The basreliefs in stucco arranged on the upper sides were executed by Cav. Laboureur, in imitation of the antique, from the columns of Trajan and Antoninus, and from the arch of Titus.

Having thus taken a general survey of this stupendous Hall, we shall proceed to examine the most note-worthy objects it contains.

*The numbers marked with an asterisk * indicate the objects placed above on brackets :*

Beginning on the right of the entrance :

3. Female head in *palombino* marble.

5. Cariatide restored by Thorwaldsen and supposed to be one of the six, that sustained the portico of the temple of Pandrosia at Athens, from whence it was removed to Venice by the doge Morosini. By some it is thought to have been executed by Diogenes the sculptor, for the Pantheon.

6-7.* Male bust unknown - Head of Melpomene.

8. Commodus, a semi-colossal statue most rare, the Senate after the death of this Emperor having ordered all his images to be destroyed. He is dressed as a hunter, the chase and gladiatorial combats having been his passion. The dressing of the hair, a peculiar mode, is an evidence of his attachment to the worship of Isis. Another indication of this emperor's personality may be

received in the beard, which seems burnt instead of cut, a practice suggested by fear to the tyrant.

9. Colossal head of a Dacian captive. The victories of Trajan multiplied the images of these barbarians in Rome.

11. Silenus with infant Bacchus in his arms, full size statue of great merit remarkable as well for fine execution, as for delicacy of feelings. In describing the original copy of this beautiful work known in his time, Pliny says that the name of the artist was even then forgotten; but undoubtedly it is a copy from the original work of Praxiteles.

14. Augustus Octavian in the act of addressing the army, as he appears on ancient medals bearing the inscription ADLOCUTIO. This is the best known semi-colossal statue of this emperor, and it bears visible marks of the ancient taste for polychromatic decoration. The cuirass is skilfully carved with representations of his military and naval exploits. It was found at Prima Porta on the Flaminian Way in the Villa of Livia, and was through the munificence of Pope Pius IX purchased and bestowed to the Museum.

15. Unknown male bust with cuirass, supposed to be Didius Julianus.

17. Statue supposed to represent a beardless Asclepius or better still Antonius Musa, physician to Augustus, who saved his life, and received the distinction from that Emperor, of having his statue erected in bronze.

18. Colossal bust of Claudius, belonging to a statue of this emperor.

20. Nerva clothed with the consular robe.

23. Pudicitia, a richly draped figure representing a Roman Matron and probably an Augusta, according to Mattei, Livia; following the system of historic and personal interpretation of subject in every monument of art.

It has also been believed to represent Melpomene the Tragic Muse, thus veiled and wearing the *cothurnus*, or sandal raising the height of the figure by its thickness. Undoubtedly the name of Pudicity agrees perfectly with this beautiful figure, as she appears on ancient medals of this divinity as *Pudicitia Patricia*. The grace and finish of this statue are regarded as essentially Greek, though belonging to the epoch, which preceded the decline of art. The head is a modern restoration by the sculptor *Pacetti*; the richness of folds in the figure with the indication of the forms beneath, so finely exemplified, is such as the work presents a model.

24-25. * Castor and Pollux, sons of Leda and Jupiter. The nebrys, on the shoulder of the first, is of rose coloured alabaster.

26. Titus an iconic statue found on the Lateran with that of his daughter Julia, placed opposite. (N. 112) — It is much valued and admired, for the drapery especially.

28. *In the niche*: Statue of Silenus in Parian marble; from a Roman chisel.

On the sides of the parapet:

29-30. Fauns in various attitudes; statues.

31. *In the niche:* Priestess of Isis in her costume, with an *aspergillum* and vase of holy water. The work is believed to belong to the time of Hadrian, in the third style of imitation.

34-35. *On the parapet:* Nereids seated on sea-corses; beautiful small groups.

Down, in front of the parapet:

A-38. Small Faun playing the flute, found at the villa of Lucullus on the Cape of Circe. Of all statues representing Fauns in this Collection, this is the most beautiful a personification of a sylvan deity, graceful, wild, and poetical.

B-38. Ganymede cup-bearer to Jupiter; a most graceful statue, formerly serving to adorn a fountain. The work, from its exquisite beauty, is undoubtedly the original of a Greek chisel. The name of Phaidimos on the trunk of the tree, supporting this figure, is not to be believed that of the sculptor but an epithet only « *Illustrious* ». Found at Ostia in a *Calidarium*, or hot bath-room, in the beginning of the present century.

In the middle of the Hall:

39. Bacchic vase elegantly sculptured in black basalt. It was found on the Quirinal, broken in many pieces and was subsequently restored.

40. Colossal mask of Medusa, found with two others similar, during the excavations of the temple of Venus and Rome.

In the niche:

41. Apollo Citharædus, Harp-player. The god of song and music, the inspired leader of the Muses, is here represented in an animated attitude wearing a long flowing robe. The head is crowned with a wreath of laurel. After having delighted the immortal gods with his phorminx, he holds on his left side, and deservedly won the honours of triumph in the Pythian fights, he is presenting with his right hand the cup to Nike (*Victory*), that she might fill it with nectar. The head is modern, but accordantly with the figure, is conveying a fine expression of exulting satisfaction, after his triumph. This statue of a great value for the delicacy and grandeur of its execution, as well as for the artificial arrangement of the drapery, may be considered as a very fine copy of the celebrated original statue of Apollo that was admired in the town of Daphne in Bœotia, under the denomination of *Daphnicus*, a work by Bryaxis, a pupil of Pheidias, who is known to have decorated jointly to Scopas, Praxiteles, Leochares, Timotheas, and Pythis, with figures, the Mausoleum at Halicarnassus, and was still exercising the arts of statuary and sculpture in the year 312 B. C., CXV Olimp.^a

This beautiful figure restored with great skill by A. Galli, according to the opinion of C. L. Visconti, was discovered in 1885 among the ruins of the Villa Castrimcenensis (*Marino*) Q. Voconî

ollionis and was purchased for the Vatican Museum through the munificence of Pope Leo XIII.

42. *Passing the column*: Bust of an unknown Roman lady, erroneously styled Julia Soemia.

44. Wounded Amazon, in the same posture as the one in the Capitol, the work of Sosycles. No wonder need be raised at seeing so many statues of these warlike women of Thrace, when it is known that fifty similar figures adorned the porticoes of the famous temple of Diana at Ephesus. The special merit for which this statue is admired, is its uniting the expression of physical suffering for the wound in her right breast, and mental for the loss of victory; whilst the character of beauty is in no way lost.

45. Female bust unknown, with drapery in oriental alabaster.

47. Caryatide wrapped in a pallium, worthy notice for its monumental character.

48. Bust of Trajan, very iconic, with the *lamys* and *baltheum*.

50. Statue of Diana in the act of fondly gazing on the sleeping Endymion, whose figure probably once formed part of the same group. The drapery is long, instead of being gathered at the knee as in other statues, not being here in her character of a huntress.

51. Bust supposed to represent Macrinus.

52. Euripides, the prince of Greek Tragedy holding a scroll of papyrus and a tragic mask. This noble statue is to be remarked a character-

ter alike of physical and intellectual power, at the same time of high mental refinement. From the Giustiniani Gallery.

54. Male bust bearing a resemblance to Marcus Maximus Pupienus.

* 55. Manlia Scantilla, wife of Didius Julianus, who by her advice purchased the Roman Empire, when put to auction by the Prætorian guards.

56. Julia daughter of Titus, with the attributes of Clemency.

57. Bust supposed to represent the Consul L. C. Cinna.

59. Statue of Concordia, in Greek marble.

60. Bust supposed to be Sylla from an excrescence on the right cheek, corresponding to that described on the face of this personage.

* 61. Faustina the Younger, wife of Marcus Aurelius; a bust.

62. Demosthenes represented in the act of indignantly declaiming against the fickleness of the Athenians, who refuse to listen to him, while he advocates the rights of their country, against king Phillip their oppressor. A statue full of life and vigour. The arms and hands are restored. It was found in the Villa Aldobrandini at Tusculum.

In the middle, in front of the gate communicating with the north-wing of the Library:

67. Apoxyomenos ¹ or Athlete, represented in the act of scraping his right arm from the per-

¹ Greek word which means « the scraper. »

iration and dust, after the contest, with the sigil, a metal instrument used in the circus for its purpose. In the other hand he holds a die, an erroneous and improper modern addition. This is a repetition of the most perfect celebrated original by Lisippus. The sculpture is a masterpiece in every respect, and the figure is full of life. We learn from Pliny that the latter work having been brought to Rome and placed in the Thermae of Agrippa,¹ Tiberius Cæsar was pleased with it, that he caused it to be transferred to his palace. A riot having taken place among the People in consequence of this act, the statue was restored to its former place. It was found in the *Vicolo delle Palme in Trastevere* in 149, where the bronze-horses, now in the Capitoline Museum, and other remarkable objects of art were discovered.

* 68. Gordianus Pius, a bust.

* 69. Marcus Aurelius, a youthful bust.

* 70. Caracalla, youthful bust.

71. *In the niche*: Amazon, or perhaps Camilla, queen of the Volscians, wounded in the breast by the Etruscan Tarcon, (Tarquinius). This supposition is greatly strengthened by the different style and the spur, which Amazons bear on the right foot.

¹ Agrippa built the Baths for the People near the Atrium, and brought from Greece the original bronze-tue of the Scrapper to adorn them.

72. Ptolemy, son of Juba king of Mauritania who, when a mere boy, was led to Rome to adorn, as a captive, the triumph of Cæsar, after the victory of Pharsalia. A draped bust.

74. Clemency, holding a patera to receive prayers, as well as the offerings of mortals. The head is restored.

75. Roman personage of the time of the Antonines.

* 76. Severus Alexander, a bust.

77. Antonia wife of Drusus the Elder and mother of Germanicus, Livilla and Claudius Augustus. According to the custom of the ancient Roman and Greek Ladies, she bears a ring on the little finger of her hand.

78-79*. Roman Ladies — N. 79 is allusive perhaps to Venus Eustephanos, or to Sabina Hadrian's wife.

81. Hadrian, a bust adorned with the *lorica*.

83. Juno, a semi-colossal statue of great merit in art found in fragments at Ostia in 1857, near the *Thermae Maritimæ* (Sea Baths); one of the richest and most sumptuous edifices of that ancient and renowned city. It was most skilfully restored in the head and arms wanting, by the deceased Roman sculptor Cav. Pietro Galli, when it was intended to represent a *Ceres Mammosa*, as holding in her hand the emblematic ears of corn and poppies. This valuable figure now is more properly expressing the sister and wife of Jupiter, as holding the patera in her left hand, and the

sceptre in the right. Under this conceit it has been skilfully reduced by the Roman sculptor A. Galli, under the direction of C. L. Visconti.

86. Fortune, (*Tyche*). It is represented in this allegorical statue veiled with a diadem the *stephanes*, as a primary divinity or Queen, covered with a veil as an indication of her mysterious origin; holding a rudder as the directress of human events by sea and land, and a cornucopia as the celestial dispenser of riches. Nothing can be more dignified than her noble countenance.

87. Bust of an unknown personage, with drapery in oriental alabaster. An erroneous inscription ascribes it the name of Crispus Sallustius.

88. Greek Philosopher supposed to represent Hesiodus. A valuable statue.

Passing the column, in the niche:

92. Diana Lucifera, a statue which has been much praised, representing the goddess as mounted on a chariot, as it may be inferred from the fragment of the reins in one hand, bearing a torch as the light-giver, or also to drive the wild beasts from their forests in the night. She wears the Spartan tunic, the double *sistites* opened on the left side, and the head is bound with the *credemnon*, a fillet peculiar to Bacchus and his followers.

In the middle of the hemicycle, adorned with columns of a rare black Egyptian porphyry found at Sta. Sabina:

A fine mosaic in various colours, discovered

in 1801 at Poggio Mirteto in the Sabine country. In the centre Diana of Ephesus stands surrounded by birds and plants.

In the niches: Statues of Athletes or wrestlers in repose. One is pouring oil into one hand, to anoint his body, after the prize-fight.

A-97. Marc Antony the triumvir; a very characteristic bust exhibiting the true and iconographic features of the enemy of Cicero. Found with the other two of Lepidus (N. 106) and of Augustus, now in possession of Monsig. Casali del Drago, in a *grotta* at Tor Sapienza.

Above on a bracket:

Pius VII, founder of this noble department of the Museum; an excellent bust sculptured by Canova.

Next to the column, in the niche:

108. Diana hunting with her hound, a statue.

In front of the hemicycle:

109. Colossal reclining statue of the Nile, with sixteen infant genii or cupids, who in various attitudes grouped, gracefully sporting around his image, typify the sixteen cubits, to which the beneficent inundation attains at its height. One of them endeavours to move the veil hanging from the arm of the god over a source of water, to indicate the mysterious origin of the celebrated river. As an additional characteristic ornament we see on the plinth humorous battles between Tentyrite pigmies, (the *Akka*?) crocodiles and hippopotami; also the sacred ibis, and the lotus-

flower appearing on the waves, with other emblems of Egypt. This superbe statue, ascribed to the best period of the Alexandrian School, was discovered during the reign of Leo X, among the ruins of a temple dedicated to Isis and Osiris or Serapis, near the Church of S. Stefano in Cacco.

From the hemicycle passing along the gallery, in the first niche :

111. Julia the daughter of Titus. A portrait-statue larger than life found on the Lateran, with that of her father Titus, which is on the opposite side of this Wing.

112. Juno Regina, a semi-colossal bust, represented in the most beautiful idea of a goddess with a thoughtful dignity.

114. Minerva Polyades or Medica; a statue in Parian marble of a supernatural beauty and character of godlike power and perfect repose, exhibiting the most gracious aspect of this goddess in the Odyssy. It was found among the ruins of the famous temple dedicated to this goddess, the *Campensis*, on the Esquiline. It is also known under the name of Pallas Giustiniani, and is a copy from the famous original chief work of Phidias. The right forearm and left finger are modern restorations.

115. Majestic bust unknown. The band or *latus clavus* across the tunic, is a mark of the senatorial dignity of the bearer.

* 116. Julia the daughter of Titus, a bust.

117. Claudius, draped in a well executed

toga. A statue worthy of remark for its excellent preservation.

118. Dacian captive, bust of grandious style of the time of Trajan; formerly in the Forum of the same emperor.

120-121. Satyr, an antique copy from the original by Praxiteles — Commodus; a bust found at Ostia.

123. Lucius Verus, a nude heroic statue with a globe surmounted by a winged figure of Victory in his right hand.

124. Philip the Elder, a well preserved bust, adorned with the girdle of Gabii.

126. Doriphoros. A very remarkable Greek statue erroneously considered, in former times, to represent a Discobolus or an Athlete, now most properly recognised as a copy of the Doryphoros, the Spear-bearer, a fullgrown youth, an imitation from the renowned original statue, styled the *Canon*, or law of proportions of the human figure, by Polycletes, the great master of the Argive School. It was skilfully restored as such in the left arm by Comm. Galli, under the direction of Comm. Visconti.

129. Domitian a rare statue of the wicked brother of the humane Titus. The emperor is dressed in the military costume. On the cuirass are elegantly sculptured a Cupid riding on a bull, a Nereid on a sea-monster, and a Nymph in a close fitting tunic, scattering flowers. It came from the Giustiniani Gallery.

131. Drusus, head found at Ostia.

132. Mercury, a very excellent statue of the patron of travellers, found in the Colosseum in 1803. The son of Jupiter and Maia is dressed in a light *paenula*, holding the *caduceus* in his left hand. The head replaces that of Hadrian, formerly upon it.

133. Julia Pia, a bust.

135. Hermes-bust with the chlamys, and an inscription in Greek hexameters, referring to the Greek sculptor Zeno of Aphrodisias, who flourished under Antoninus Pius, and died at the age of seventy. The head is a subsequent addition. It stood in the Villa Negroni on the Quirinal.

Going from the Nuovo Braccio we come, a few paces more, on the right, to the iron-grating standing in the middle of the very extensive Corridor, that gives access to the Gallery of Inscriptions.

Galleria Lapidaria or Gallery of Inscriptions

An immense corridor 310 yards in length connected with the Chiaramonti Museum, from which it is separated by an iron-gate. The walls on either side are covered with a choice collection of ancient sepulchral Pagan and Christian inscriptions excellently classified, collected and commented on, in a work by the learned Monsignor Gaetano Marini, who spent forty years in the task by order of Pius VII. On the right the Pagan inscriptions, amounting to upwards of 3000, are

distributed in thirty five compartments. The different subjects are indicated above each compartment as follows :

Gods and Priests. — Emperors, Empresses and Cæsars. — Consuls and Magistrates — Dignities, Patrons and Military Offices — Charges of the Imperial Household — Freedmen and Servants. — Arts and Professions — Epigraphs of parents and children ; of husbands and wives ; of sisters, brothers and wards ; of patrons and unknown persons — Epigraphs placed by order of the deceased, or of unknown persons — Epigraphs from Ostia.

Some of the inscriptions designate different professions and trades followed by the ancients as the horse-dealer or *Jumentarius* ; the cattle-doctor or *Medicus* ; the accoucheuse or *Obstetrix* ; the couch-maker or *Lectarius* ; the banker or *Nummularius* ; the wine-merchant or *Negotiator vinarius* ; the commissioner of the Adriatic maritime company ; *Navicularius Curator Corporis Maris Hadriatici* ; the agent or *invitator* ; the butcher or *Lanio* ; the green-grocer or *Holitor* ; the scavenger or *Exonerator calcarius* ; the veterinary surgeon, *Medicus Jumentarius* ; the Gardener or *Topiarius* ; the silk-merchant, *Sericarius* ; the wholesale baker or *Pistor Magnarius* ; the *Caesaris Praesignator* or imperial notary, etc.

Other inscriptions refer to the Consuls, Magistrates, Knights, Tribunes ; to the bestowing

of the public horse of honour, of the civic and musal crowns; etc.

On the left are about 1100 Cristian inscriptions known by the name of monuments of the early Christians, the greater part having been found in the Catacombs, and other places of burial. Amongst these are specially worthy of notice the symbolic monograms and emblems such as the mystic fish, a symbol of Christ and of the Christians, uniting in itself the five initial letters of the name of Our Saviour; the invocation formula A Ω, opposed to the D. M. S. (*Diis Manibus Sacrum*), used by the Gentiles; the monogram of Jesus and Mary; the hands raised in the act of prayer; the Lamb of God; the diadem of flowers; the anchor of hope; the dove bearing the olive-branch; the ark of Hope with Noah taking in the dove; the vine; the monogram of Christ formed by the Greek letters X and P; the palm-leaf symbol alike of victory and martyrdom; the Good Shepherd bearing the lost sheep; birds pecking at the mystic grapes; vials in which the blood of sufferers and martyrs was placed, etc.

Although rough and incorrect in their spelling these Christian inscriptions, alike touching in the simplicity and sweetness of expression, which distinguished the early Christians, offer a strong contrast to the heathen ones, in which vain prayers to the Gods, invocations to the earth to be light on mortal remains, form the chief part. From these few remarks it will easily be

seen how important this Collection must be to the philologist and learned observer. From the number of inscriptions it contains, it may be considered as a complete Pagan and Christian necropolis, and fully deserves the name bestowed on it by a learned writer, who called it the Appian Way of the Vatican.

Along the walls and in front of the windows are distributed numbers of ancient monuments, properly arranged, consisting in sarcophagi, funeral and votive altars, architectural basreliefs, cinerary urns, tirsi, cippi, ædiculae, and other Pagan and Christian funeral monuments. The following are deserving of special attention.

6. *On the wall*: Latin inscription referring to a program of a bathing establishment in the grounds of Aurelia Faustina with Roman appliances and good attendance.

47. Sarcophagus with inscriptions recording the lamented youth Marcianus, whose death occurred in 873 B. C. during the consulate of Lucius Batilius and T. A. Fulvius. It was found on the Appian Way near the church of *Domine quo vadis*.

The features of the deceased youth occur three times on the monument. On the cover he is represented in a sleeping posture, with funeral crown, and beside him is a Cupid holding a dormouse, expressive of the sleep of death. On the front part he may be seen playing with two doves, and on the slab below, he is in the act of reciting the epigraph, engraved to his memory.

80. Sepulchral basrelief with likenesses of a husband and wife, with their son between them and the inscription: *Monument of Faith; Honour* being written beside the husband; *Truth* beside the wife, and *Love* above the son.

91. Small marble *ædícula* sacred to the Genius of a *Centuria*, or Company of Praetorians which dedicated it. Found in the *Castro Pretorio*.

101. Youthful figure of Typhon with the *bulla* wound in the neck, of the child who deposed the *crætexta*.

111. A *Puteale sigillatum* or well-covering, with representation of the *Meta sudans* and lions devouring horses. Behind are the *bestiarii*.

126. Sarcophagus with Chimerae, elegant in design and skilfully carved. On the cover various sacrificial instruments are represented.

128. Cippus of *Vedennius Moderatus*, a military engineer under Vespasian and Domitian, with a square and a lock sculptured on it, in allusion to his profession.

147. Large sepulchral cippus recording with an inscription, in a very fine style, the names of the cutlers *L. Cornelius Atimetus* and *L. Cornelius Epaphras*, and basreliefs representing the furnace, shop, and customers. It was found on the Nomentan Way near St Agnes.

154. A very rare cippus on which is inscribed the letter of an imperial councillor to Adraus, imperial procurator of the column of Marcus Aurelius, granting him at the fiscal price, a

lot of ground near the column, for building purposes. A portion of the petition addressed Adrastus to Septimius Severus is still visible.

On the left near the Chiaramonti Gallery the Vatican Library, of which a description will be given elsewhere.

Chiaramonti Museum

On leaving the Corridor of Inscriptions it is necessary to return to the gate, where this portion of the Museum, called Chiaramonti from the family name of its founder Pius VII, begins. It owes its origin to a present of over than eighty cippi which he received, and which were formerly in the Giustiniani Gallery. These subsequently passed into the hands of De-Fumais, a French architect, from whom, owing to the existing law, prohibiting the exportations of works of art, Canova was enabled to purchase them for a small sum.

The entrance is adorned with two columns of bigio lumachellato found at Ostia, which support an architrave of *porta santa* marble. This long corridor is divided into thirty compartments by pilasters, in the upper portions of which are lunettes containing frescoes, chiefly of an allegorical nature, bearing reference to the principal actions of the Founder for the benefit of the Arts, allegorically represented, according to the suggestion of Canova. The monuments are

arranged on the right and left hand of each Compartment. It being beyond the province of so small a work as this to give a description of all the objects of art contained in this corridor, the most note-worthy only will be noticed.

Compartment I.

On the right, set above in the wall:

1. Pythian Games celebrated at Athens in honour of Apollo and Diana. Front portion of a small sarcophagus brought from the Lancellotti Palace.

2. Sitting Apollo, found in the Colosseum in 1805.

3-4 Scenic masks; actors; and a triumphal *Pompa* or Show.

6. Autumn crowned with grapes, a female recumbent figure, a fine personification of this season with its various attributes. The countenance is open and beautifully benignant. It is surrounded by Genii carrying baskets full of grapes, a hare, and a lamb. This, as well as the *Winter*, are supposed to be not of later origin than the time of Hadrian. It was found at *Pratica di mare*.

The sarcophagus on which it is placed, was found in the Cassian Way near *Acqua Traversa*. On the front is a basrelief with busts of a father and mother, with their son bearing the *bullæ* suspended round his neck, as Roman children were

till the age for assuming the toga. It came from *Acqua Traversa* on the Cassian way.

On the left, set above in the wall:

8-10. Games of the Circus. — Minerva and Neptune; fragments of b. r. from Ostia.

12. Gladiators. A *retiarius*, *myrmillo*, and an *Oplomachus*; fragment of a basrelief.

13. *Below*: Winter represented by a reclining female figure, beside which are little Cupids playing with swans and tortoises. It was found at Ostia in 1805, and rests on the tomb of Publius Ælius Verus and family; found in excavating the Via Appia in 1808.

Compartment II.

On the right:

14. Euterpe with the flute and the attributes of this Muse, partly restored; it was removed from the Gardens of the Quirinal.

15. Consular statue of unknown personage. It wears the toga, and the ring on the finger-ring of the left. Found in 1818 on the Appian Way, near the Sepulchre of the *Servilii*, in the excavations there undertaken by Canova.

16. Diana at chase, restored for Erato, the Muse of amorous poetry, holding the lyre. A statue.

On the left above: The picture on fresco by Conter of Brescia, shows the Union of the Academy of St Luke to that of Archæology, for the illustration of the antique monuments.

17. Faun, a statue of mediocrous style; found near the Lateran.

18-19. Apollo, a statue larger than life— Paris a small statue with modern restorations.

Compartment III.

Fragments set in the wall, on the right:

20-21-23. Sileni kneeling, and supporting a basket — Centaur carrying a Cupid — Chase of the Calydonian boar.

25-26-28. *On the marble-table:* Head of a bearded man — Septimius Severus — A Female Faun.

34. *Lower range:* An altar in the form of a trunk with a panther, found at Ostia.

35-36. Titus. — A Dacian prisoner; busts.

Compartment IV.

61. *On the right:* Urania, from the Quirinal.

62. Hygeia; a statue larger than life of the goddess of health, who is here represented with the features or likeness of an Augusta and probably of Domitia. The head is adorned with curled hair.

63. Minerva; a statue removed from the Quirinal Palace.

On the left, on each side of the entrance to the Braccio Nuovo, placed on the top of columns of grey marble:

64-65. Trajan. — Augustus; two busts in black marble.

On the wall, above: The Egyptian and Greek monuments joined to the celebrated Collection of the Vatican; a fresco-painting by Caponeri.

Compartment V.

To the right, on the wall:

70. Priest of Bacchus; a half figure.

A-70. Phrygian soldier, supposed to be Gany-
mede before Jupiter, or Paris looking up to
Mercury, as he bears the golden apple.

71-72. *On marble slab:* Conquered Province
— Cupids engaged in the chase.

74. Sitting statue of Pluto with Cerberus;
found in the Villa Massimo formerly Montalto.

75. Histrionic head with a mask.

76-77. Female portraits unknown.

79. Diomed assailed by Hercules; a head
with a hand grasping it by the hair.

81. Ceres sitting on a throne with her symbols.

84. Faun playing the flute; found in Hadrian's Villa at Tivoli.

On the left; upper marble-shelf:

106. Comic and Tragic Masks in high relief
of very elegant work.

107. Head supposed to represent Julius Cæsar.

111-113-114. *Lower table:* Hercules — Æscu-
lapius with a Greek inscription. — Child with
the tunic, holding a volume.

Compartment VI.

The fresco above on the right, in the lunetta, the work by Durantini, expresses the removing of the earth from the archs of Septimius Severus and of Constantine, by care of Pius VII.

120. A Vestal Virgin with double tunic without sleeves, holding a vase of perfumes for religious use.

121. Clio, Muse of History crowned, with laurel having beside her a basket, the *cista* for the volumes tied together.

122. Diana at the chase. Artemis is here represented in the garb of a huntress, in the act of resting herself. Found in Hadrian's Villa.

123. *On the left:* Statue of Diana, under the attribute of light-bearer.

124. Male statue of an Imperial personage. The head which has been added represents Drusus, brother of Tiberius. The cippus bears an inscription to *Gn. Munatius Bassus Sagittariorum Praefectus*, who was *Curator* of the Roman citizens of the *Colonia Victrix Camoloduni* in Britain, the modern Colchester.

Compartment VII.

126-127-128. *Fragments of basreliefs set in the wall:* Triton carrying off a Nereid — Pastoral scene — Æsculapius and Hygeia.

129. Castor and Pollux dining with the daughters of Leucippus.

On the upper marble-table:

135. Bust of Julius Cæsar, veiled for sacrificing as Pontifex Maximus.

137-138. Two female portraits unknown.

Fragments set in the lower wall:

146-147. Diana at the Chase — Oxen ploughing.

148. A nest of storks, nourished by the parent-birds. It is a beautiful allegory of parental love.

Fragments of b. r. set in the wall; left side:

152-153. Triumphal arch — Psyche; the Cupid is wanting.

154. Fragment of sepulchral urn with a boxing match, on a portion of sepulchral coffin, with the figures of a gymnasiarch, a wrestler, and of a tibicen or pipe-player.

On the upper marble-table:

157. Flavia Domitilla, wife of Vespasian.

158. Male head.

159-161. Head of Domitia wife of Domitian — Lucilla wife of Lucius Verus.

A-165. *Lower shelf:* Youthful bust of Nero with cuirass.

Below the ancient cornices; set in the wall:

173. Fragment of a basrelief representing old Silenus falling from his ass.

Compartment VIII.

The subject of the lunetta above, by Conca, is allusive to the restoration made in the Borgia Hall for the use of the Pinacothæca, removed there by Pius VII.

175. *On the right side:* Bacchus, a restored torso; a graceful and ideal figure with nothing of the inebriate in the character.

On the right: 176. Headless and mutilated statue found in Hadrian's Villa. From the grandeur of form and the drapery violently agitated by wind, it has been successively supposed to represent Diana, descending from her chariot to contemplate the sleeping Endymion; Ariadne in pursuit of Theseus, or more probably Niobe in the act of flying the vengeance of the irate Diana. It is a work of the highest order, and fine imitation, in the vivacity of action, of the Iris by Phidias, in the friezes of the Parthenon. It stands on the sepulchral cippus of Titus Sextius.

177. Musa supposed to be Polyhymnia placed on a cippus dedicated to Caius Clodius Amaranthus, who attained the age of 93 years, a rare instance of longevity among the ancient Romans.

On the left: 179. Sarcophagus of C. Junius Evhodus and of Metilia Acte his wife, priestess of Cybele, found at Ostia. It bears a representation of the myth of Alcestis, who sacrificed herself for her husband Admetus, king of Thesaly, celebrated for his misfortune and piety.

Underneath: Lid of a sarcophagus with representation of the myth of Bacchus and Ariadne from the Quirinal.

181. Group of Diana Triformis under the allegorical figures of the three different regions: Heaven, Earth and Hell. She was also called *Trivia*, when statues of this kind, with corresponding attributes, were placed in towns and villages, where three roads met.

182. Square Altar in Pentelic marble, with Dionisiac subject found in 1792 at Gabii, representing the feasts of the *Vinalia Rustica*, the drawing of the new wine, sacred to Venus.

Compartment IX.

On the right; basreliefs set in the wall:

184-185. Sarcophagus with representations allusive to the virtue of the deceased — Allegory of Peace.

186-187. Hero on horseback — Hercules fighting against the Amazons.

189-190. *On upper marble-table:* Bust of a sleeping boy — Bust of Juno.

191. Boy with two torches allusive to the rising and close of day, Lucifer and Hesperus, the morning and evening stars, or probably to Hymen.

A-195-196. Bust of Matidia — Torso of a Faun.

On the cornice:

197. Colossal bust of Pallas or Rome, one of the sublimest works of the Greek chisel, found at Tor Paterno, the ancient *Laurentum*. The fragments, found in the vicinity, lead to believe that the whole statue once existed there. The helmet and the torso are not ancient. The eye-balls, now in enamel, were perhaps formerly of *pietra gemmaria* and ivory, in order to give a more natural expression.

198. Sepulchral altar richly wrought with symbolic groups of figures having reference to the origin of Rome such as: Romulus and Remus suckled by the wolf; the goat Amalthea suckling the infant Zeus, and a Nereid sitting on a sea-monster.

On the left: fragments set in the wall:

212-215. Matron represented under the attributes of Modesty — Genius of Autumn.

216. Nereid seated on a sea-monster.

On the upper marble-table:

219. Etruscan Matron in *pietra di monte*, conjectured also to be an Isis.

220-221. Roman Empress as Juno — Bust of Antonia the Younger, the wife of Drusus.

223-224. Bust of Julia Mammæa — Head resembling Plotina, the wife of Trajan.

230. Large sepulchral cippus of great merit erected to Luciae Telesinae, daughter of Caius, the tutelary gods of whose family were Apollo, and Diana. It would appear from the allegorical

basrelief upon it, that she died of childbirth on being delivered of twins. The cippus is beautifully wrought with sphinxes, and rams-heads.

232. Bust in white marble with head of *nero antico*, bearing a great resemblance to the one in basalt of Scipio Africanus, in the same Gallery.

Lower down in the wall:

234-236. Satyr—Genius with a burning torch.

238-239. Genius with the horn of plenty — Biga drawn by boars.

Compartment X.

The fresco above on the wall represents the Genius of Sculpture pointing to the junction of this Corridor with the Pio-Clementino Museum; painted by Agricola.

On the right: 240. Britannicus, a statue smaller than life-size, heroically representing in the head affixed by a modern restorer, this unfortunate prince, son of Messalina.

241. Juno suckling a child, Hercules or Mars; a sitting statue formerly in the Quirinal Gardens. The dignified character of the figure and the *stephanes* or diadem which adorns the head, denote the Queen of the Gods and the sister of Jupiter. It is placed on honorary basis of Flavius Peregrinus Saturninus. It informs us of his capacity, and also that a gilt statue was erected in his honour in Trajan's Forum.

242. Apollo Cytharædus; youthful, but serious in character; small statue of good style of sculpture.

On the left: 244. Fine colossal mask of Ocean personified, formerly forming part of some fountain. It rests on a *puteus* sacred to Hercules, supported by a cippus of L. Furius Diomed, silversmith or enchanter in the *Via Sacra*.

243-245. *On both sides:* Faun — Polyhymnia, statues.

Compartment XI.

On the right; set in the wall:

246-247. Fragments of basreliefs the first of which represents the Muses Euterpe and Erato, the second Melpomene and Polyhymnia.

248. Basrelief with Muses and Poets. One of the latter seated before Clio is supposed to represent Homer; the other before Erato, Pindar.

250. Bacchus or Jupiter Sabatius with a serpent on a pine-tree, and an altar.

251. Eros and Anteros or Cupid and Psyche; fragment of a sarcophagus.

253. *Upper table:* Head resembling the emperor Titus.

254-256. Niobe and Sappho, beautiful female heads, the latter with the *calyptra*.

255. Jupiter Serapis, a small statue in grey marble, with the head, arms and feet in white marble.

Lower marble-shelf:

262. Laughing child with the *subucula* or small shirt, the seems of which are visible, full of grapes. Found in the excavations at Veji in 1811.

263. Zenobia queen of Palmyra, well known head.

264. Torso of a boy which shows the trace of a wound in the right arm-pit. It belonged to a votive statue.

265. Bust of a Greek philosopher.

On the left; upper marble-table:

279-277. Saloninus ? son of Gallienus — Female head unknown.

282. Julia Mesa sister of Julia Pia, and mother of Soemia, from whom Elagabalus was born.

285-286. *Lower table*: Apollo in archaic style — Statue of a Greek orator.

287. Sleeping fisher boy covered with the *causia*, the fisherman's hat, having a basket under his arm. From Jenkins' Collection.

Compartment XII.

The fresco is allusive to the ampliation of the Numismatic Museum in the Borgia Halls, made by Pius VII.

On the right: 294. Semi-colossal statue of Hercules found in 1802 near Oriolo, restored by Sig. d'Este, after a model from Canova.

295. Torso of reposing Bacchus or of Apollo.

On the left: 296. Youthful figure of a victorious Athlete at rest.

297-298. A wrestler reposing; found at Portonizio. — A fine statue of Bacchus with the Panther.

Compartment XIII.

Above on the right in the wall:

299-300. Scenic masks — The half of a *clipeus* with fighting Amazons, fragments of sarcophagi.

301-302-303. Groups of Amazons fighting on horseback, against warriors on foot — Bacchic masks.

On upper marble-table:

307-308. Portion of a vase with a bacchic mask — Cupid riding on a dolphin.

Lower marble-shelf:

312. Gladiator falling beneath a lion whom he has transpierced.

313. A Lynx defending its prey.

314. Genius of Bacchus, Ampelos or Acrasus holding a lion by his mane.

On the left, on the wall:

229. Fragment of a bas-relief representing Actæon surprising Diana in the bath of Gargaphia.

330. Silenus on a four wheeled chariot drawn by two asses; fragment of a sarcophagus.

On the upper marble-shelf:

332-334. A female head very remarkable for her hair-dress — Bearded head on a clypeus.

Lower marble-shelf:

338. Child playing at the astragali.

A-338-339. Faun smiling — Faun with the *pedum*.

340. Youthful sleeping shepherd enveloped in his pallium, his head resting on a wine-jar; a mythical representation of a vision, or revelation of the gods during sleep.

A-343. Brutus, a life-size head of the slayer of Caesar; by some conjectured to represent Lepidus, the famous triumvir.

Compartment XIV.

The fresco in the lunette shows a Genius pointing to the miracle of art, represented by Raphael's oil-painting of the Transfiguration.

On the right:

342. Mithraic priest erroneously restored as Paris with the apple of Discord. A remarkable small statue found outside Porta Portese.

353. Venus seminude sitting on a rock in the act of descending to the bath. We easily remark the traces of the two Amorini who surrounded the figure. She is finely dressed with a *calyptra* on the head, and an arrow in her right hand, which is a modern restoration. A very elegant statue removed from the Quirinal.

354. Minerva in armour with helmet adorned with owls. A small statue, the elegant work of a Roman artist, who not well understood how

impress the classic Greek character, usual to a goddess. Found at the Cassian Villa near Tivoli.

355-357. *On the left*: Female figures representing the Elder and Younger Rutilia of Tulum. Found in the Villa Rufinella.

356. Colossal semi-figure of a captive king captured in Phrygian or *pavonazzetto* marble. Removed from the Villa Negroni.

Compartment XV.

On the right, set in the wall:

359-360. Bas-relief with portion of a female figure. — Three female figures holding each other by the hand, probably the Muses, the Hours, the Seasons, or the Fates; a b. r. discovered near St. John in Lateran.

361. Mars and Venus; a group in archaic style.

Upper marble-table:

362. Head of a Niobe, or of an ideal type.

363-364. Head unknown — Male head, conjectured to represent Ptolemy.

365. Head of Caius Cæsar, the nephew of Augustus; found at Ostia.

367. Hercules victor in the *Pancratiastes*.

369. Bust of Agrippina, wife of Germanicus.

A-372. Fragment of basrelief of the eastern pedimental frieze of the Cella of Parthenon, the only one existing in Italy. It is the work of Phidias

and Scopas, and represents a *Pompa* or Panathenaic festival or procession, celebrated at Athens in honour of Minerva. It was conveyed to Venice by the doge Morosini after his conquests in the East, with the statue of the Cariatyde, now in the *Nuovo Braccio*, and subsequently given to the doge Giustiniani. Baron Camuccini purchased it by order of Pius VII, as a special ornament of this Museum. The greater number of the sculptured basreliefs which adorned that celebrated temple of classic antiquity, the work of Phidias and his pupils, are now in the British Museum.

373-A-374. Sappho — Attendant at the bath.
On the left; on upper marble-table:

383. Annia Faustina, the wife of Elagabalus.

384. Unknown female head; Matidia?

385. Head of Lucilla, wife of Lucius Verus.

386. Faustina the Younger, wife of Antoninus Pius; head with hollow eyes, which originally were filled with precious gems.

387-A-388. Male and female heads unknown.

392. - A. - 392. Jupiter, a bust with modern restoration - Male torso of unknown youth.

Compartment XVI.

The fresco in the lunette shows Pius VII consigning to Canova the chirograph prohibiting the ex

rtation of antique works of art. — A work by rrari.

On the right: 399. Colossal head of Tiberius und in 1811 among the excavations at Veii, aced on the honorary cippus of Cærellius Po-ianus.

400. Tiberius; colossal sitting statue of an mirable execution. It is heroically represented th the civic crown of oak, holding the sceptre d *parazonium*, a short sword, in his hands. A aracter of intellect and clemency is difficult to concile with our idea of this tyrant, the exe-ted successor of Augustus. It was found at ii in 1811.

401. Augustus a colossal head found likewise the excavations at Veii in 1811.

On the left: 403. Statue of Pallas armed with ægis. Placed on an altar of Ceres with Latin reses in honour of this goddess:

«*Salvos ire, salvos venire.*»

Compartment XVII.

To the right in the wall: 404-405. Marsyas und to a tree - Cupid in a biga.

406-408. The four Seasons symbolically repre-nted - The metamorphosis of Actæon.

Upper marble-table: 411-412. Apollo — Caria-le.

To the right: 414-415. Heads of Faun and Venus.

On ancient cornices:

417-419. Rare busts of Caius and Lucius Cæsars, son of Agrippa and Julia, and nephews of Augustus, discovered at Sta Sabina on the Aventine. The first one born of Julia and Agrippa, was adopted by Augustus as his successor.

418. Julia daughter of Augustus, a fine bust draped, found at Ostia in 1855. The existence of the holes in the lobe of the ears lead to the supposition that they were once adorned with golden *inaures* or ear-rings. The head-dress reminds us of the fashion of that age, and suits well the character of this princess.

420. Vulcan covered with the *pileus*.

422. Bust of Demosthenes with a portion of the *pallium*; a fine *protomes* of the great Greek orator.

423. Agrippa Posthumus son of Julia and brother to Caius and Lucius. It was found on the Aventine, and was given to the Museum through the munificence of Pius IX.

424-B-Head strongly resembling Cicero. By some it is stated to be the only one known portrait of the famous Roman Orator, agreeing perfectly with his features, represented on Siphylia coins.

On the left, above in the wall: 425-26-27-29-30. Architectural fragments.

On upper table: 432-433. Head unknown — Head supposed to be Horace, the poet.

434. Sylvanus crowned with pine-leaves and holding fruits in his hands; a bust.

435. Head supposed to represent M. Brutus for his great resemblance to his features.

437. Head of Septimius Severus.

Lower table: 439-440. A child weeping — Sabinus son of Gallienus.

441. Alcibiades; a well executed head of the celebrated Athenian general.

Compartment XVIII.

The fresco is allusive to the rewards and promotions granted by Pius VII to the Sculpture.

350. Statue larger than life restored as a Mercury. It is very remarkable for the beautiful manner of treating the hair.

451. Statue of seminude Nymph, a graceful and dignified figure placed on a votive altar, erected by C. Mercurius Amaranthus, on the recovery of his well beloved daughter Flavia Parthenopea.

On the left: 453. Meleager, a statue erroneously restored to represent a hero, or an imperial personage.

Compartment XIX.

Above on the wall, on the right:

455-456. A dying Adonis — Chariot-races in

the Circus with winged *Nike* or Victory near the *Spina*; a fragment of a sarcophagus.

460. Torso of a female statue with tunic of flowered alabaster.

464. *Upper table*: Sacrifice to the Persian My-thras, a group in *bigio morato* marble.

465. Penelope, a mutilated draped figure in archaic style, supposed by Thiersch to represent the faithful wife of Ulysses.

466-67. Phoenix, the fabulous bird burning itself on a pyre to rise again from its ashes — Dog with a collar devouring a bone.

On the left, on upper marble-table:

472-474. Female head with hollowed eyes — Faustina the Younger.

473. Head of Antonia *Senior* wife of Drusus.

477-478. Heads of Domitia and Messalina.

480-486. *Lower table*: Satyrs carrying wine-skins on their shoulders.

Compartment XX.

The fresco in the lunette represents Father Tiber in the act of fondly gazing at the carts laden with the works of art, carried off by the French, and returning to Rome — A work by the Venitian Hayez.

494. Tiberius seated, a much admired statue in Pentelic marble, representing this wicked emperor at a later age, than the previous one seen. The high expression of the other, already seen, is

here wanting. It was found in 1796 at Piperno, and purchased by Gregory XVI for 64,000 francs.

495. Cupid, one of the best copies of the celebrated original by Praxiteles. A statue found broken to pieces near the Lateran, with the statues of Titus and Julia in the Braccio Nuovo, since admirably restored.

On the left: 497. *Pistrinum*. Fragment of a basrelief on which are sculptured two corn-mills, the *trusatiles jumentariae*, turned by horses blindfolded. A lamp stands on a bracket. It was found outside the Porta S. Giovanni.

A-497. *Above:* Sarcophagus of a boy with representation in b. r. of the game the *castelletto*, played with walnuts by children of both sexes. Found on the Apian modern Way.

498. Clotho, one of the Parcae, with distaff in her hand, spinning the thread of life. — From Hadrian's Villa.

Compartment XXI.

To the right, in the wall:

499. Front of an *ædicula* with the hermes of a bearded Bacchus, and two headless figures.

500-501. Fragment of a funeral memoir, or *memento* — Alexander the Great? or Apollo?

505. *Upper table:* Head of Antoninus Pius wearing the civic crown; bust larger than life.

506-507. Heads of Athletes.

510. *Lower table:* Ariadne, a head worthy of

particular attention exhibiting features, expressive of great, though mournful beauty.

A-510. Bust of Lucius Munatius Plancus, one of the bravest Cæsar's lieutenants, and consul during the year of Rome 712. It stands on a lion's paw in the form of a chimera.

A-511. Head of Juno with a diadem. — From the Lateran.

512. Head of Marius, the proud consul appearing here, as we may imagine him, looking sternly at the Cymbrian slave sent to murder him, and terrifying him with the well known words: « Hast thou Barbarian, the courage to kill Caius Marius?!!! ». Removed like the above of Plancus from the Randanini collection.

A-513-513. Female head unknown — Head of Venus in hard Greek marble found in 1804 in the Baths of Diocletian. The ears are pierced for the ear-rings.

On the left, upper table:

523. Bearded Bacchus and Jupiter Ammon; a double hermes.

526. Head of Faun crowned with ivy.

A-531. *Lower cornice:* Phocion, a helmeted head.

533. Female reclining figure holding a cup and funeral crown. At its feet is a lamb, and below an inscription in memory of the deceased.

534. Philoctetes grieving over the wound, inflicted by the arrow of Hercules on his foot.

A-535. Plautilla wife of Caracalla, found at Ostia. Head of life-size.

Compartment XXII.

Architecture is pointing to the foundation of the Nuovo Braccio; an allegorical fresco, allusive to the honours given to this branch of Fine Arts by Pius VII.

544. Silenus the nurser and companion of Bacchus. A fine statue in *salino* marble, the work of a Greek artist. The only restored portion of his valuable statue is its lower part. Found in the Valle Aricia, in the supposed site of the Villa of P. Memmius Regulus, one of the college of the Arvales, and highly praised by Tacitus.

546. Statue of Faustina the Elder under the semblance of Ceres, placed on a cippus of Carpus Pallantianus, an imperial freedman, and *Annonae praefectus*.

547. Isis; colossal bust in Pentelic marble of the fertilizing goddess of the Egyptians. It came from the Gardens of the Quirinal, and stands on a cippus on which is a Poet feasted by the Muses.

On the left:

548. Diana Lucifera with torches in both hands. A very interesting statue formerly in the Lattei Gallery, and subsequently given by Prince Doria Pamphyly to Pius VI.

Compartment XXIII.

To the right, above:

549-551. A votive offering to Æsculapius — Epicurus meditating; basreliefs.

550. Fragment of a *trapezophorum* representing in basrelief the *Ludi Castrenses* or athletic exercises of the soldiers, practised in the camp. A Medusa's mask decorates the Argolic shield of which it forms the centre. It is admirable for its finish and execution.

554-555. Antoninus Pius — Pompey the Great.

556-557. Lucius Verus — A Niobid.

559-560. Annius Verus — Unknown head.

561. *Marble shelf*: Male bust supposed to represent Trajan's father, or according to *Guattani*, Domitius Enobarbus the father of Nero. The fleshy character of the head and bust are rendered with the rarest skill. It stands on a cippus dedicated to *Julia Panthaea*.

563. Bust resembling the portrait of Aristotle.

On the left, set in the wall:

567. Very rare basrelief with representation bearing allusion to the mysteries of Mythras, representing this Persian god as a leontocephalus, as a Solar deity, and the keeper of the two doors of Heaven, viz of the sun and moon. By the first the souls were supposed to enter Hell, and by the second to ascend to Heaven, after their pas-

ge through seven planets in the marvellous element. Found at Ostia in a Mithraeum or temple dedicated to that Persian deity.

568-569. *Mithraic sacrifice*, conveying a very complete idea of its mysteries, and resembling the one in the Vatican Library Found at Ostia.

Below, on upper marble-shelf:

571-572. Head of Jove — Triton's head.

570-576. Antiochia of Iudaea — Julia of Syria.

580. A *Prefica*, or pail woman who attended funerals with loose hair, and beating her breast in despair. This small statue was found at the foot of the Pincian Hill in 1822.

584-85-86. Fragments of pilasters.

Compartment XXIV.

On the right above:

In the lunette: The Academy of St. Luke instituted for the benefit of the three Arts sisters Painting, Sculpture, and Architecture.

587. Priest or servant of Mithras. A statue erroneously taken for Paris by the sculptor, who in restoring it added to it the apple. It undoubtedly represents one of the Geniuses or priests, who are often seen standing on the right and left side of Mithraic sacrifices, as symbolical figures of the two Equinoxes; discovered out of Portico Ardeus.

588. Bacchus with a Faun. A chaplet of ivy and grapes encircles the head of the God, who

holds a cup in the left hand, which is thrown over the shoulder of his young companion. A colossal group found in the neighbourhood of Frascati, in a tenement of the ancient family of Murena or *Licinii* family.

589. Mercury; an elegant statue, with the head covered with the petasus, holding the *caduceus* and the purse. Found near the Monte della Pietà.

On the left: 590-591. Torso of Bacchus — Statue with head of Claudius, placed on an altar dedicated to the Sun.

592. Torso of Apollo represented as the Sun with a band, where are the twelve signs of the Zodiac, around the breast. The style is excellent. It was discovered in rebuilding the *Valle Theatre* in 1828.

Compartment XXV.

Above on the right:

593-596. Elegant basreliefs representing various subjects, set in the upper portion of the wall.

597-598. *Upper table:* Child — Carneades the philosopher.

599-600. Paris — Augustus.

601. Manlia Scantilla, wife of Didius Julianus —

604. *Lower table:* Bacchus with the ornaments of Venus, a fine head.

607. Neptune, a head of a wild and powerful character splendidly wrought, in Pentelico

statue found in Sicily and presented to Pope Pius VII by the English consul Fagnoli.

605. Agrippina the younger, head of the same type as the last, on the upper marble shelf:

614-621. Head supposed to represent Agrippina the Elder — Female head unknown.

621. Household god of which a representation exists in the Corridor of Inscriptions, where he is represented with the bull round his neck, which boys hang up on ascending the steps. According to some it is a Typhon or Res. This monstrous Egyptian divinity was destined to carry on the war against Olympians, after the fall of the Titans. It is also an ancient cosmogonic representation of volcanic eruptions.

622-623. Faustina the younger — Agrippina the Elder.

625-626. *Lower shelf*: Antonine as Alys or Isis — Isis, head of a beautiful type.

627-A-629. Venus and Mars: a group — Veiled male head.

Compartment XXVI.

On the right:

The fresco above represents the Walk on the Aventine Hill, open to the Public through the munificence of Pope Pius VII. Painted by Hayez.

635. Torso *loricato* with head of Philip the younger, on a cippus of Claudius Myronus.

636. Hercules and Telephus or Ajax in his arms, a highly finished semi-colossal statue, one

of the finest in the Museum. It clearly shows the difference between the Roman and Greek character and taste of sculpture. The hair is dressed in a round form, well agreeing with the character of the whole figure, the beauty of which is principally to be observed in the head and legs. It was found in the Campo de' Fiori near the theatre of Pompey. It rests on a votive altar sacred to eight tutelary deities of the produce of the country.

638. *On the left:* Torso of a female figure of an Hermaphrodite, in good Greek style.

639. Julia Soemias mother of Elagabalus under the attributes of Venus; a life-size statue found in the ancient Forum at Praeneste.

240. Male torso unknown.

Compartment XXVII.

Fragments set in the upper part of the wall

641. Juno Pronuba persuading Thetis, the goddess of the sea, to espouse Peleus, a hero of Thessaly and afterwards father of Achilles.

642-643. Upper portion of a well draped female figure — The Birth of Erichonius; two fragments in excellent style found in Hadrian's Villa.

644. Mænades celebrating the Dionysiac mysteries, a bas-relief found on the Esquiline, one of the most exquisite remains of pure Grecian workmanship extant.

On the upper marble-table:

647. Statuette of Athys, priest of Cybele.

648-649. Apollo Lycius, found near the source of the *Aquae Albulae* near Tivoli. — Young Faun.

651. *Below*: Child pressing a goose or a swan to its breast, a fine allegory of winter — Discovered at Ostia.

652. Head of a Centaur in Greek marble.

653. Winged Cupid bending the bow.

A-653. Antonia Senior daughter of Marc Antony and Octavia, the wife of Drusus, and grand-mother of Caligula.

655. Perseus showing to Andromeda the daughter of Cepheus the head of Medusa in the water, which he has just cut off. By others this group is also supposed to represent the Genius of death, with the *larva* at his feet, and the reclining figure of Earth.

Fragments of basreliefs set in the wall to the left:

662-663. Mars disarmed by Venus, or Theus and Antiope.

On upper marble-table:

665-666. Juno — Æsculapius.

667-668-669. Glaucus — Jupiter Serapis — daughter of Niobe.

671. Hercules killing the serpents.

671-A-672. Bearded Bacchus — Ganymede with the eagle.

673. Venus Maritima crowned with flowers by two Genii; or more probably Julia Mammæa,

mother of Alexander Severus, with the attributes of this goddess. Found at Ostia.

674-A-675-A. Ganymede — Bacchus.

Compartment XXVIII.

The fresco painted by Ridolfi makes a memorial of the Arazzi by Raphael, placed in the Museum by care of Pius VII.

681. *To the right side:* Pallas; a statue.

682. Antoninus Pius, heroic semi-colossal statue representing this good emperor clothed in a military dress, holding the *parazonium*. Formerly it stood in the Rotunda Hall. Found at Tivoli in Hadrian's Villa.

683. Hygeia, the goddess of health; a statue of a good style, which formed a group with the one of Esculapius.

684. *On the left:* Æsculapius on a votive altar to the same god, with a Greek inscription. From Ostia.

685. Large sarcophagus in marble of Luni of a certain Nonius Zethus Asprenas and Nonia Conliberta. On it is sculptured in bas-relief an oil press in full work. It also exhibits the names of five liberti, all bearing the surname of their family, and of their profession of oil-merchants. On the left side are sculptured various measures such as the *quartarius*, *sextarius*, *hemina*, as well as various instruments, used in their calling; etc. Found at Ostia.

685-A. — Over this sarcophagus is to be remarked the head of a bearded Bacchus, with hollow eyes in *giallo antico* styled *carnagione*; found on the Pincian Hill in 1822.

686. Tuccia or Tutia, a vestal virgin carrying the water of the Tiber in a sieve to the temple of Vesta, in proof of her chastity; a story mentioned by Pliny. Her countenance reveals an expression of modesty mingled with the consciousness of her innocence. The inscription is worthy of note: S. H. PELLO, *Sic Kalumniam Pello; this proof silences calumny*. The inscription may be also rendered: *Sepulchrum. Kalumniam. Pello*. A very rare statue smaller than life.

Compartment XXIX.

On the right, basreliefs set above in the wall:

687-688. Death of Clytemnestra — Menelaus supporting the body of Patroclus.

690. Surrender of the body of Hector, not Antinous, as the inscription wrongly asserts.

On upper marble-shelf:

691-692. Head of a god of country — Head of Matidia?

693. The youthful Hercules, crowned with vine-leaves. Beautiful head, one of the best specimens of Greek chisel.

695-696-697. Head of a Dioscurus — Head of Plotina — Female head unknown.

698. Unknown well preserved bust, by some

supposed to be of Cicero, the prince of Roman Orators. Found near the tomb of Cecilia Metella.

701-702. Bust of Antonia the Elder, wife of Drusus. — Antoninus Pius. Found at Ostia.

704. *Lower cornices*: Ulysses dressed in a seaman's garb, with the Phrygian bonnet on his head, in the act of presenting the cup of Pramnian wine to the Nymphs, or to Polyphemus; a well executed and very expressive statuette exhibiting the same figuration of the coin of the ancient Manilia Family.

On the left, above in the wall:

709. Bacchus on a tiger, followed by Silenus on his humble ass, and a festive crowd of Fauns and Mænades; fragment of a basrelief.

On the left, on upper marble-shelf:

711-712-713. Sabina - Melpomene - Julia Pia?

715. Head with resemblance of Tiberius.

717. Head probably of Julian the Apostate, from the resemblance it bears to the bust of that emperor in the Capitoline Museum.

Lower shelf:

719-720. Hermes of Carneades - Hermes bifrons of Bacchus, in Pentelic marble.

721-722-723. Bust of *Manilia Helias*, *L. Manilius Primus*, and *L. Manilius Faustus*. Found in their sepulchre on the Appian Way.

724. Hermes of bearded Bacchus with double face - A gift from Pope Pius IX.

Compartment XXX.

On the right:

The fresco in the lunette, represents the colossal Attress supporting the southern portion of the Colosseum, erected by Valadier by order of Pius VII, to protect it from evident danger of fall.

732. Hermes of a Greek philosopher.

733. Semi-colossal statue of Hercules stretched on a lion's hide; formerly in the Villa d'Este at Tivoli.

734. Bearded hermes of Solon.

735. Torso of Mercury, found near the Church of Sta Maria dell'Anima, presented by Pope Pius IX to the Museum in 1877.

Having reached the end of this long Corridor and ascending the marble staircase, we return through the long suite of the above described Halls of the Pio-Clementino Museum, to the foot of the Noble Staircase, in the Hall of the Greek Cross.

The two lateral flights of this grand Staircase lead to the second landing, where on the right side is the Hall of the Biga, and in front the long Gallery of the Candelabra.

Hall of the Biga

A circular Hall erected under Pius VI by the architect Camporesi for the special accomodation and reception of the celebrated work of art from

which it takes its name. The cupola, copied from that of the Pantheon, is decorated with stucco work, and supported by eight fluted columns, with beautifully carved capitals. The partitions, above the niches, are ornamented with eagles and festoons, admirably worked in white veined marble.

This splendid hall is so tastefully arranged with such great richness, reconciled with a singular chasteness of detail, that it may be cited as among the most graceful specimens of modern architecture, equal to the finest antique works of a similar nature.

On the floor inlaid with various mosaics are the arms of Pius VI. On account of its elevated situation, it affords a view of the greater portion of the Vatican gardens, the mediæval walls of Leo IV, and of the majestic dome of St Peter's

In the niche, on the right of the entrance:

608. Sardanapalus King of Assyria, as a Greek inscription on the edge of his almost feminine falling mantle informs us, famous alike for his splendour and effeminacy, here represented with long curling hair and beard, under the form of an Indian Bacchus. E. Q. Visconti declares it to be really a bearded Bacchus, inferring that the name of Sardanapalus is merely an epithet, having become a proverb of effeminacy among the ancients—thus Juvenal

Et Venere, et coenis, et pluma Sardanapali.

a comedy of the fourth Century the same name given in this sense to a voluptuous person, as we are likely told it was applied to the emperor Elagabalus. It was found at Monte Porzio among the ruins of the Villa of Lucius Verus, together with the Caryatides, now in the Albani Villa.

610. Bacchus represented in this statue as youth of almost female softness, with long curling hair. The head is antique, as well as the torso, which was alone found entire; the limbs being all modern. To this figure considered as a fine monument of Greek Art, may be deservedly ascribed those attributes and titles of a consummate and unfading beauty, strikingly given by Ovid in the IV book of the *Metamorphoses*

Tibi inconsumta juventus
Tu puer aeternus, tu formosissimus alto
Conspiceris coelo....

611. Alcibiades the Athenian general, equally renowned for his beauty and valour, injudiciously presented in a fighting attitude as a gladiator. His statue full of vigour was found in the Villa Mattei. From the ancient manner said *filiformis*, in which the hair is treated, it seems to be a copy of an antique statue and very probably of that one in bronze by Nicerates, erected together with the other of Pythagoras by the Roman Senate, in the Forum, in the fifth century of the City.

612. Closely veiled Roman personage wearing

the toga and holding a patera in the act of offering a sacrifice. Greatly admired by Canova for the artistic arrangement of the drapery, this statue probably representing a *Pontifex Maximus* or some Emperor, the present head being modern, is highly deserving of attention. It was purchased for the Museum by Pius VI, from the Giustiniani family of Venice, where it came originally brought from Greece.

614. Apollo Citharædus, represented in the action as described by Homer in his hymn to the God, as advancing with rapid but majestic strides, whilst he strikes the lyre, and awakens beautiful music. A partly restored statue in Grechetto marble.

615. Discobolus, a copy from the famous original in bronze by Naukides of Argos. He is about to throw the disc, measuring with the eye the extent of its intended career. This statue very remarkable for its justness as a model in proportions, has been called of « *precetto* ». It has won the highest admiration for the fine outline and the noble expression of the figure. It was discovered by the painter Hamilton at Colombaro on the Appian Way, seven miles from Rome, and was purchased for this Museum by Pope Pius VI.

616. Phocion, a fine life-sized statue of the famous Athenian general, represented in the heroic costume of a warrior, wearing only a rough chlamys and helmet. The heaviness of the chlamys

indicates a coarse material, such as would have suited a person austere in habits like Phocion, who made it the boast of being the poorest citizen in Athens, to have deserved the title of «the good» and who refused 100 talents, and the possession of five conquered cities, offered by Alexander the Great. It is also believed to represent Adrastus or Amphiaraus, the inventor of the Nemean Games in honour of Archemorus or of Aristomenes, the hero of Messene. It was found near the Forum of Archemorus, in the vicinity of San Niccolò in Arcione.

618. Discobolus in action, a copy of the celebrated original of Myron as the inscription testifies: «*Myron epoiei*»; or, «Myron made it», carved near the *strigilis*, a kind of flesh-brush used in the ancient baths, on the trunk of the tree, serving as support. The body is inclined representing physical exertion, and the right arm raised in the act of throwing the discus. It was found on the Esquiline.

619. Auriga or Roman charioteer of the Circus, clothed in the style of dress, peculiar to these *agitatores*. The sickle shaped knife, passed through the thongs girding the body, is served to sever the reins in case of a fall or any other accident; (the reins being fastened round the body during the course). The palm branch in the right hand, is a token of victory, gained in the race. Formerly in the Villa Montalto.

620. Sextus of Cheronæa, a Stoic philosopher,

the nephew of Pythagoras and preceptor of Marcus Aurelius. A fine statue also by some it is more easily recognized as the celebrated philosopher Apollonius Thianensis. The head does not belong to the figure. It came from the Gardens of the dukes of Fiano.

621. Sarcophagus exhibiting in bas-relief the fatal chariot race between Œnomaus and Pelops, a subject from the tragedies of Sophocles and Euripides. On it we see king Œnomaus in the act of being overthrown from the chariot by Myrtilus his charioteer, who, bribed by Peleus, loosened the wheel: in this way Pelops, according to the oracle, becoming afterwards the husband of Hippodamia, the daughter of Œnomaus.

622. Diana in hunting costume with the *tunica succincta*, the buskin called *cothurnus*, the quiver and greyhound, in the attitude of the chase. A small copy from a celebrated Greek original; discovered near the temple of Peace.

In the middle of the Hall:

623. Biga or two wheeled racing chariot, a work of art remarkable for the rich reliefs, the stem of a candelabrum, with branches of laurel in the interior, ears of corn, and poppy-flowers which ornament it. It is supposed it formerly stood in some temple dedicated to the Sun-god, as a votive offering for a victory obtained, according to the mention made by Herodot of a chariot in the Temple of Minerva at Athens, and

the lines of Virgil referring to the temple of Juno at Carthage,

Hic illius arma

Hic currus fuit,

attesting the same practise.

The seat of the chariot was for some time used as an episcopal chair in the choir of St. Mark's church in Rome. The bronze reins, the wheels, the left horse and portion of the right, are modern restorations finely harmonious, made by the renowned sculptor Franzoni, by order of the munificent Pope Pius VI. Prince Borghese having presented the Pontiff with the torso of the right horse, he immediately conceived the idea of completing this interesting piece of sculpture by adding the missing portions. This splendid work of art, which adds greatly to the splendour of this fine hall, stands on a basement of *verde antico*.

Gallery of the Vases and Candelabra.

This splendid Gallery, which illustrates the private life and habits of thought of the ancients, even more than the progress of Art, was built after the designs of Michelangelo Simonetti under Pius VI. It is beautifully divided into six sections or departments, separated by arches, supported by columns of Civitavecchia alabaster and grey marble. A smaller opening on each side of the arch contains antique Candelabra, from which

this Gallery takes its name. These magnificent works of art are probably copies from some of the Greek candelabra, which were celebrated at a very early period in the history of Art. The candelabra were not only necessary for illuminating Temples, always without windows, but had its religious meaning as symbol of the Sun. They passed afterwards into the Christian Church. Constantine placed some of the Candelabra of this Collection in some of the Basilicas founded by him, thus consecrating Pagan into Christian use, authorised by holy writ. They served also in their original form of altars, still preserved in their base, for burning wood, to illuminate houses, receiving afterwards the addition of a stem, to diffuse and soften the light, through the use of lamps and vases, into which also perfumes were burnt.

Each division of this Gallery is filled up with a remarkable and special series of monuments of ancient sculpture, tastefully arranged on both sides, consisting of sarcophagi, cups, cratera, altars, a mosaic, statues, and vases of great value in marble and *pietre dure*.

The floor of this Gallery, formerly composed of old bricks is now, through the munificence of the reigning Pope Leo XIII, splendidly inlaid with a great variety of precious stones and antique marbles, which were discovered at the old Roman *emporium* of marbles, on the left bank of the Tyber, opposite *Ripa Grande*, where they

were landed from the ancient quarries of the East, of Egypt, and Africa.

In the middle of the pavement are the arms of the Pope, with the ensigns of Popery, formed with the most rare qualities of these ancient marbles.

The walls are beautifully ornamented, and the vaults are decorated with remarkable allegorical paintings by Seitz and Torti.

First Division.

In the middle of the vault are the arms of the Sovereign Pope Leo XIII, the munificent Restorer of this Gallery, splendidly executed with lively colours, and good taste of painting by Comm. Seitz, Inspector of the Pontifical Galleries of Painting.

Beginning from right to left:

1. Vase with handles of a rare green *breccia* of Egypt, containing particles of various precious stones. It stands on a hall pillar of red porphyry, for the brilliancy of its colour styled *ubbriaco*.

2. Trunk of tree divided into two branches, each sustaining a nest filled with five infants. This curious monument, as well as the opposite one (see N.^o 66), are to be considered as symbolical accessories of some matrons, celebrated by the number or monstrosity of their children, as we are told by Pliny, amongst the statues admired in the Portico and Theatre of Pompey, were

those of such a woman; these emblems standing before them, each nest indicating the number of births.

6. *On a bracket*: Jason the Argonaut, in the act of fastening on one of his sandals, and forgetting the other, according to the prediction of the oracle, which indicated him as the slayer of Pelias.

14. Vase of red porphyry, on a small pillar of Egyptian granite.

In the square niche:

15-16. Hermes with heads of Sylvanus.

17-18. Vases with handles of oriental black and white granite.

19. Boy playing the game of *puppin et capita* the game of heads and tails, or *arma e santo*, as played by Roman children of the present day. He is anxiously looking forward to see whether the coin, which he seems to have just thrown, shows the image of Janus Bifrons or the ship. This rare statuette is worthy of note for its truthful and animated expression.

20. *Underneath*: Oval sarcophagus of a child with rilievo found in the Catacombs of Sta Cyriaca on the Via Salaria. The deceased is represented on the cover, and again on the front of the urn surrounded by the genii of the Muses.

From the philosophic pallium in which the recumbent figure is dressed and the book, it may be inferred that the little student was intended for the career of sophists, a sect highly esteemed.

he monument reveals in its style a period of the decline of art under the Antonini.

21. Cinerary urn found like the Augustus of the *Braccio Nuovo* at Prima Porta, and placed here by Pius IX. It represents either Lycurgus or Pentheus, both declared enemies of the Dionysiac orgies. It stands on a small pilaster of *verde antico* discovered in the Roman Forum.

22. *In the square niche*: Julia Soemia.

31. Candelabrum beautifully worked in Pentelic marble, bearing on its triangular base the figures of Faunus, Silenus and a Bacchante.

33-34. Craters of Egyptian granite on pillars of *cipollino* marble.

35. *To the left side*: Candelabrum sculptured in a very lightly elegant form, showing in the base a basrelief representing Apollo after his victory, inflicting punishment on Marsyas, and Olympus vainly interceding in behalf of his master, and mourning on his fate, whilst he is bound. On another side the Scythian is about to execute the sentence, preparing his knife for flaying Marsyas.¹ It was found jointly with N.° 35 at Otricoli, the old *Ocriculum* in Umbria.

¹ Raphael in the vault of the *Stanza della Segnatura*, has also depicted the Musical Contest between Apollo and Marsyas, in which is to be seen a beautiful symbol of the triumph of true over false Art, or of Merit, gaining the palm over Pedantry - See Description of the Galleries of Paintings in the Vatican, by the same Author of this book.

45. 56. Two oval vases of a singular *genoese serpentino*. The first stands on a pillar of grey granite, the second on one of *morviglione* granite.

48. 50. Cineray vase with cover of the most rare Egyptian *granitello*, on a pillar of *giallo antico brecciato* — Vase, Etruscan in form, of *serpentino bigio* porphyry of the rarest quality.

52. *In front of this*: Recumbent Faun sculptured in green basalt, a very hard quality of stone exceedingly difficult to work. He is sleeping on his nebrys, his head being crowned with pine-leaves and his left arm resting on a wine-skin.

60. Torso probably of Apollo, in a good style.

65. *To the wall*: Faun seated on a rock, a small statue.

66. (*See N.° 2*). On the basis of the present one, is an Egyptian hawk sculptured in b. r.

69. Vase of the most rare kind of *Lisimaco* jasper with spots of *lapislazuli*. It stands on a pillar of *Breccia di Aleppo*, called *traccagnino*, from the variety of its colours.

Second Division.

The painting in encaustic by Forti, in the middle of the vault, represents Painting, Sculpture, and Architecture, as well as the group of Sciences and Liberal Arts, in the act of prostrating themselves before Religion.

The two lateral paintings represent solemn acts of the Pontificate of Leo XIII, vix the first

ne solemn Canonization of four Saints. The second subject displays a solemn presentation of the magnificent oil-painting by Mateiko, representing the Delivery of Vienna from the Turkish army by Sobieski; offered to Pope Leo XIII.

70-123. *On the right*: Double handled vase of the most rare black serpentine porphyry, standing on broken pillar of red ancient granite, and of black grey marble.

A-70. A small column in white marble with an inscription of Cocceius Julianus. On it is a sun-dial found in 1868 at Ostia, during the excavations there instituted by Pius IX.

74. *In the recess of the window*: Satyr, a small figure extracting a thorn from the foot of a Faun who, distracted by pain, forgets his wine-skin, from which the wine is pouring out. This remarkable group of grotesque character, formerly used as a fountain, was found in the Mattei Villa on the Cœlian Hill.

76. *In front of this*: Marble *Mensa*, or table supported by the herma of Hercules with lion's paws. On it stands a votive foot (76-A), with portion of an inscription, supposed from the presence of a serpent, to be in honour of Esculapius.

78. *On the bracket above*: Genius of Summer.

79. *Cinerarium* in white marble resting on a modern basament adorned with reliefs of scenic masks and daggers, the symbols of Tragedy. It was executed by Franzoni for the purpose of sup-

porting the colossal Herma of Tragedy in the Circular Hall, (*Sala Rotonda*) of this Museum.

81. *In the niche*: Diana of Ephesus represented under the same attributes as the celebrated statue, a monument of Asiatic idolatry of old, in the renowned temple of Ephesus. The breasts, sixteen in number, are a mystical symbol of the provident care of nature for all living things, or because that number was the hieroglyphic of propagation. The whole statue is with a close fitting cloth covering, like that of a mummy, the various bands of which are ornamented with half figures in relief of animals, such as winged sphynxes, lions, bulls, stags, bees and flowers. Four other figures, probably the Hours and Seasons with crowns and bows, with the signs of the zodiac, and lunar lace of acorns, the first food of savage people, adorns her neck. Two figures of women terminating in scaly coils, imply that even monsters were the children of Diana. Discovered by Hamilton at Pantanello near Tivoli, it was purchased for the Museum by Pius VI.

82. *Underneath*: Sarcophagus representing the murder of Clytemnestra and Ægistus by Orestes and Pylades, divided in various groups, remarkable for their composition. The first shows the Furies, and Ægisthus cast from his throne by Pylades. On another we see the Furies with torches pursuing the matricide Orestes, who in the next appears clasping the Delphic tripod and a laurel branch; and finally the Furies appeased after the

expiation of his crime. This remarkable sepulchral urn came from the Barberini collection. On it are two vases of green *Ponsevera* marble; two children in various attitudes; a cup in *cotognino* alabaster; a double herma of Bacchus and Mercury in *rosso antico*, found in the neighbourhood of Ceccano, and presented by Pope Pius IX to the Museum; and another double herma of a bearded and beardless Mercury.

85. *On a bracket above:* Rome personified in the garb of an Amazon, with a helmet instead of the towering crown given to other cities, and the same attribute as that of *virtus*, or military valour.

This is a small copy greatly restored of some celebrated ancient work. This subject is frequently represented on ancient bronze coins of Nero.

87. *On the parapet of the window:* Barbarian or Phrygian slave holding a vase on the shoulders; imitated from the two figures, which supported the bronze tripod in the temple of Jupiter at Athens.

88. Mercury with his various attributes and a dedicatory inscription on the base: *Mercur. Sacr.*

89. Nymph with a vessel, restored as one of the fifty daughters of Danaus.

90. *Below:* Cup in white marble partly restored, supported by three figures of crouching Sileni with wine-skins on their backs, out of which the weight of the cup is forcing the liquid. It originally served as a fountain and was found at *Roma Vecchia*.

93. *Candelabrum* adorned with arabesque, fe-

stoons of flowers and acanthus leaves; standing on a basis of flowered alabaster, removed here from the Mausoleum of Sta Constantia, together with the opposite one (N. 97).

95. Vase in green plasmatic granite, called *serpentino* of Genoa.

96. *Passing to the left side of this Division:* Vase in *serpentino* of Thebe, a rare quality of Egyptian granite. It stands on small column, or on half pillar of beautiful variety of marble, as the grey and red oriental granite.

98. *On the earth:* Colossal Foot in flowered alabaster, with toes in white marble.

99. *On a bracket above:* Portrait statue of a child holding torches in each hand, and up-turning his head as appearing to assist to a sacrifice. It is supposed to be a votive offering in a temple to implore or give thanks for the recovery of the little original from illness. A neck-lace of the amulets called the *crepundia* is over one shoulder, according to the use of the Greeks and Latins, each symbol of which is referring to some deity. These are to be found minutely described in the *Rudens* of Plautus.

100. An elegant cinerary urn with sculptured representations of fishes, corals, masks and festoons or *palmette*.

106. Elegant cup of white marble.

107. Cinerary urn in *pietra di monte* with fine carvings.

109. Cinerary urn resting on an altar with

figures of the DioscURI, and a swan allusive to their birth.

111. *In the niche* : Diana at the chase ; a small statue for the most part restored.

112. A sarcophagus exhibiting on its front the history of Protesilaus and Laodamia, a subject very rare to be met with. It is divided into various groups or scenes, the first of which, in relief on the facade to the left, representing Protesilaus, one of the Grecian heroes, in the act of taking leave of his Bride. — In the second the hero is seen as the first who fell by the hand of Hector at the siege of Troy ; then he is returning from Hades to visit his bride Laodamia, inconsolable for his loss. Mercury the leader of souls, *Psycopompos*, guides him before a portal either that of Elysium, or of the Palace of Protesilaus, where the meeting of the living and dead follows ; again the hero is reconducted to Laodamia before a couch, on which she reclines, surrounded by various bacchic instruments of music, lying near the couch, implying an intended funeral sacrifice ; and an *aedicula* of Bacchus with a *thyrsus* and mask is in the background. An old man, the father of her husband, lies near her. She stretches her arms in the deepest grief towards a figure, either the departing shade, or the funeral Goddess *Libitina*. In the last group on the front, the deceased is represented about to cross the Styx, previously offering the customary *obolus* or coin to Charon, the greedy

ferryman. On each side of the sarcophagus are representations of the infernal punishments of Ixion tied to the wheel; of Sisyphus rolling the stone up hill, and of the everthirsting Tantalus. It was discovered in a tomb near the second milestone on the Latin Way.

Among the objects placed on this monument an elegant cup (113-C.) of *tigrato* alabaster, the gift of Pius IX, is worthy of note, and two vases, in Ponsevera green, the first one of black, and white granite the second.

114. Modern base with scenic masks and other attributes of Comedy, intended for the colossal bust which is now in the Rotunda. It was executed by Franzoni. It supports a cinerary urn richly wrought, with heads of Ammon instead of handles.

On the parapet of the window:

117-119. Children pouring water out of two amphorae, both formerly having served as fountains. The first (N. 117). rests on a cinerary urn of great interest representing on its faces various children, one of whom dressed as a minister, holding various insects and animals, a butterfly, vessels, a pig, a bunch of grapes; all votive offerings to Ceres or Bacchus.

118. Ganymede carried off by the eagle, a repetition of the famous bronze original by Leocares the Athenian; most beautiful as a composition.

120. *Underneath*: Elegant tripod in spotted

rose coloured alabaster, called *sardonico*, with diaphanous veins.

A-122. Sun-dial with the signs of the zodiac and months of the year, inscribed in Greek character. Brought from the Palazzo Massimo.

123. Vase of the rarest *porfido nero serpentino* on a column of *bigio morato* marble.

Third Division.

in which are placed all the ancient remains discovered at Tor Marancia near the Appian Way, about two miles beyond the Porta S. Sebastiano, during the excavations made there in 1827 in the Villa of *Numasia Procula*, of the time of Commodus, by the Duchess of Chablais, daughter of Victor Amadeus of Sardinia, and subsequently bequeathed by her to Pius VI, with the frescoes of Myrrha, Pasiphae, Canace, etc. (now in the Vatican Library); as the inscription set in the wall records. They consist of small frescoes of Bacchic dancers in the Pompeian style; a mosaic; some busts and statues, the three most remarkable of which are that of Sleep, formerly in the Chiaramonti Museum; the group of Bacchus and a Faun; another Bacchus placed in front of the window; and the very rare figure of Semo Sancus, an addition to this Gallery, through the munificence of H. H. Leo XIII.

The rectangular painting of the ceiling by Torti displays the *Triumph of Truth* over

Falsehood, beautifully symbolized by the figure of *History*, who inspired by *Truth*, overspread with celestial light, is in the act of dictating to *Renown* the most remarkable events of *Time*, whose figure is seen rapidly passing over.

124. *On the bracket*: Double Herma of Bacchus and Libera; the name given to Ariadne after her marriage with the God.

125. *In the niche*: Iconic statue of a Matron unknown, holding a casket for perfumes in her left hand.

127. *On the bracket*: Head of Ariadne.

130. Mosaic in various colours belonging to an ancient *triclinium* or dining room. On it are represented various eatables, such as a fowl, fish, asparagus, dates, and other fruit. Found in the *triclinium* of a Roman dwelling.

133. *On the parapet*: Silenus riding on a he-goat.

A-134. Puteale or cylindrical well-cover in white marble, adorned with basreliefs representing a bacchic subject divided into very expressive groups and scenes in which are figures of Fauns and Satyrs in various attitudes. On an altar containing an image of Priapus is a goat in the act of being skinned. The old Silenus is supported in his drunkenness by two companions, whilst Bacchus, surrounded by his lively crew, is leaning on a Faun. This fine work of art, called the Giustiniani Well, from its having formerly been

that Gallery, is supposed to be entirely restored by Algardi.

134-B. Figure of the demi-god Semo Sancus sculptured in *porino* or *grechetto* marble, represented entirely nude, standing in a symmetric attitude as the *Apollo of Canacus*, a reproduction of which is to be seen in the Chiaramonti Museum. He is holding the bow and the hawk, *avis sanqualis*, his own symbols. The hair-dress is almost feminine, the head large, and some traces of painting are still to be observed on the eye-lids.

The rectangular base not separated from the figure, bears the inscription: *Semoni Sanco Sancto Deo (Dio) Fidio Sacrum Decuria Sacerdot. Bidentalium (donum dedit or restituit).*

The arms, the hands, as well as the emblems of this figure, are modern restorations by the skilful sculptor A. Galli, under the direction of C. L. Visconti, who has extended a learned dissertation on this same monument ¹.

This note-worthy and rare monument, very important for the early history of Italic art, was found on the eastern slope of the Pincian hill, prospecting the Quirinal, in 1879, and was purchased for the Vatican Museum through the munificence of Pope Leo XIII.

134-C. Puteale in white marble. It represents with figures in b. r. Mercury, who with the head

¹ See: Bullettino de' studj di storia e diritto in Italia. n. 1881.

covered with the *pileus* or traveller's hat, having the *talaria* or wings to his arms, wrapped in a cloth, is ready to consign him to the care of one of the Nymphs, perhaps Leucothoe, charged with his education. Behind this group there is to be seen old Silenus, crowned with ivy, with a renversed amphora under his feet, inviting another Nymph to hasten herself to nurse the new born god. A joyful troop of Fauns and Bacchantes follows, dancing and playing to assist at the merry presentation. The same subject, with a little difference, is to be seen painted over a very remarkable vase or crater in the Gregorian-Etruscan Museum. The monument was restored by the late skilful artist P. Galli.

135. *On the bracket*: Sophocles, a sitting statue greatly resembling that beautiful one in the Lateran.

In the niche:

137. Female statue probably Ariadne or Libera. Found with the opposite one (See N.^o 141) of Bacchus.

138. Interior of an oil or corn-merchant shop; a basreliefs set in the lower part of the wall.

To the left; in the niche:

141. Statue of Bacchus with many of his attributes.

142. *On the wall*: Votive marble-table with foot prints.

148. Infant Bacchus crowned with ivy supported on the shoulders of a Faun, who is pre-

representing him with a cup of wine; beautiful group found beneath the convent of the Passionists near the *Scala Santa*. It was given to the Museum by Pius IX, and was skilfully restored in the most part of the figures wanting by the late P. Galli.

149-A. — Somnus, or the Genius of Death resting on an altar, a life-size statue, found at Tivoli. The former character imaged in this beautiful monument cannot be doubtful, from the expressive attitude of falling into repose, distinguished in all the limbs, particularly in the softly closing eyelids, and the head drooping over the left shoulder. The altar over which the figure holds an inverted torch, refers to one at Traezene, erected to the Muses and to Sleep unitedly.

149-B. Bacchus; statue smaller than life.

150. *On the bracket*: Torso of a small statue representing a peasant wrapped in his mantle, holding two fowls, now missing, in his right hand.

Set in the wall:

Eight antique frescoes representing Fauns and Bacchantes in the act of dancing, some playing on cymbals, others holding thyrsi and baskets of flowers. Found at Tor Marancio.

At the corners of the Division: Fragments of sculpture in archaic style.

Fourth Division.

The longest and most magnificent Hall of this Gallery, embellished with encausto paintings

by Prof. Comm. Seitz, a German artist born in Rome, the Inspector of the Galleries of Paintings.

The subjects of these paintings are all starting from the same idea suggested by the same Pontiff, all contributing to the glorification of the doctrine of St. Thomas of Aquin.

In the first one in the middle of the ceiling is seen St. Thomas kneeling, in the act of offering his works to the Catholic Church.

In the lower part of the painting, representing the Earth, Aristoteles is to be seen expressing *Human Reason*, strengthened by the Works of the Angelic Doctor.

The second painting represents the Defeat and repression of the errors of the pseudo-philosophers, and of the heresiarchs driven down into dark abysses at seeing the works of St. Thomas, shown by the Angels, in the same manner as once Dagon, the idol of the Philistees, fell destroyed to pieces in the presence of the Ark of Covenant.

The paintings executed in the four compartments in the curve of the vault, display beautiful allegories.

In the first compartment is represented the *Harmony* between *Faith* and *Science*.

The second compartment shows painted with masterly skill the *Union* between *Heathen* and *Christian Art*.

On the left side: Divine Grace and *Human Works* are beautifully expressed by an Angel

owing to an old Labourer the sun, without which his labour should be useless. In the same way as the sun vivifies the material works of man, likewise the *Grace* vivifies and sanctifies the works of the Spirit.

The fourth painting on the right side displays the *Natural Means* in a figure of a warrior kneeling, and depositing his arms, to signify the present calamities. A Victory, concealing a palm, gives him a Rosary, the symbol of prayer, or *Supernatural Means*, to fight gallantry against the enemies of our Faith.

156-220. Two vases of *verde di Ponsevera* standing on columns of *pavonazzetto* and *cipollino* marble, are placed on each side of the entrance.

157-219. Two candelabra beautifully decorated with arabesque ornaments and acanthus leaves. On the lower part are Cupids carrying fruits, baskets and a diadem, a pastoral staff and other tributes of Diana. Formerly in the church of Agnes outside the walls, whence they were moved to the Vatican by Pope Clement XIV.

159. Large vase in Genoa green, on a basis of *ghiacciolo* alabaster; the whole standing on a pedestal and altar with Medusa's heads, encarpi, and *crani*.

162. Naval Victory, a figure leaning on a trophy, the left foot resting on a *rostrum*. This rare statue of this goddess, worshipped as the Protectress of Rome, till the close of the IV century of our era, was removed from the Altemps palace.

166. Small candelabrum in the shape of palm leaves. On the triangular base are expressed various symbols allusive of Diana, to whom the same candelabrum was sacred. It stands on a pillar of a black and white granite.

168. *In the niche*: Roman Matron under the attributes of Polyhymnia, found on the Cassian Way at Otricoli. It is to be remarked the hair dress of the Flavian period.

171. Cinerary urn of oriental alabaster, standing on a basis with the image of one of the Dioscuri.

173. Sarcophagus bearing a representation of the myth of Bacchus finding Ariadne after her desertion; partly restored.

175. Large vase in white marble, adorned with elegant carvings, and having handles formed of olive twigs.

176-178. *On the brackets*: Little Fauns dancing with the *crotala*, writhing in the excitement of the *orgia*, to which they abandon themselves.

177. *In the niche*: An aged fisherman with his basket and fishes sculptured on it. The fishing rod, which he probably had in his right hand, is missing. Removed from the Pamphily Villa and restored by Algardi.

179. Crater in white marble, the lid of which is ornamented with bunches of grapes and bacchant figures, richly sculptured. On the vell-cover, on which it stands, are bas-reliefs representing the daughters of Danaus, drawing water in sieves, and

enus, the old labourer, weaving a rope of green
shes which an ass is devouring; a fine allegory,
according to Pausanias, of the carelessness of
enus during his life-time, in allowing his wife
squander his goods.

180. *On the bracket*: Infant Mercury in the
st of holding the forefinger to his lips, thus en-
ining silence on Bactus for his stealing the oxen
of Apollo. This same subject as described in the
Homeric hymn, is with slight difference represen-
ed on a cup in the Etruscan Museum. Found at
ivoli in the Villa of Quintilius Varus.

181-196. Beautiful fluted oval cups in *rosso
antico* standing on columns of grey marble on the
base of a candelabrum, and on an altar sacred to
acchus, standing on the opposite side, to the left.

In the recess of the window:

182. Terpsichore with the harp and *plectrum*.

183. Saturn veiled; a statue in *pietra di monte*.

184. Antioch personified with her attributes
and the river-god Orontes at her feet. This group
which may be met with, engraved on colonial coins
of Caracalla, is said to be a copy from a work by
Polykles, the pupil of Lysippos. It was found
at Quadraro, outside Porta S. Giovanni.

185. Elegant vase in Carrara green marble,
known by the name of its discoverer Franzoni.

186. Statue of Somnus.

187. Candelabrum composed of four parts or
branches of oak leaves, with glands on each bor-
der, in the form of Corynthian capitals. The bas-

reliefs on the triangular base, represent in the early Greek style improperly called Etruscan, Hercules carrying off the tripod of Delphos, also Apollo and a priest. It was presented to the Museum by Card. Zelada.

188. Vase in a rare alabaster of Orte placed on a small column of Carystian marble. The largest specimens existing of this precious alabaster are two small columns supporting the statues of St. Peters and Paul in the Confession of St. Peter's, and the cuirass already mentioned. (*N. 389 Hall of Busts*).

Passing to the left:

189. Vase of a very rare red jasper called *radicellato*, standing on a column of *giallo antico* styled *carnagione*, the only one known in the present Collection.

190. Candelabrum in plaster, cast from the one found near Naples, and now adorning the Louvre Gallery. It is beautifully ornamented with rosettes, acanthus leaves, and various Bacchic figures. It stands on an antique base belonging to another candelabrum.

191-197. *On brackets*: Comic actors masked wearing the short tunic and *pallium*. The subject is taken from a scene in a comedy of Plautus where a servant escapes his master's vengeance for having stolen a ring, (which he holds in the hand), by sitting himself on an altar for refuge having put a sacred crown on his head in the same purpose; such crowns are said in an ancien

Comedy to have protected slaves from punishment. Brought from the Mattei Villa.

192. Oval vase in *nero antico africano* with two ravens for handles. It stands on a small white and black granite column, and on an altar sacred to Venus.

In the recess of the window:

193-194-195. Children playing. They are supposed to have formed part of a single group in various attitudes, one holding a swan having much vivacity. Found at Roma Vecchia.

199. *On the bracket:* Satyr carrying a vase.

200. *In the niche:* Jupiter under the garb of Diana surprising the nymph Callisto. By some it is supposed to be Apollo Cytharoedus, or Hypopolitus, as the Sun-God Virbianus.

201. *On the bracket:* Satyr sitting on a rock.

202-206. Cinerary vases in cotognino oriental alabaster, placed on other cinerary urns bearing inscriptions. Both are standing on a mouth of a well and on a votive altar.

203. *Underneath:* Sarcophagus admirably sculptured with reliefs representing the slaughter of the Niobides. On one side Apollo and on the other Diana are letting fly their arrows at the unfortunate victims. This monument, alike remarkable for its finish, unity of effect in multiplicity of parts, most finely tragic, was found on the Appian Way, and was presented to Pius VI by Card. Casali. On it stands a white marble cup in the shape of a shell, (N. 204-B.) a gift

of Pius IX, and two vases of alabaster on columns of grey marble.

207. *On the bracket*: Child with a bird.

208. *In the niche*: Roman youth dressed with the *toga praetextilis*, wearing the *bullae* hung round his neck. He is conjectured to be Marcellus, the nephew and favorite of Augustus, from a line of Virgil describing him as

Frons laeta parum, et dejecto lumina vultu.

209. *On the bracket*: Child with a partridge.

210. Vase representing a Bacchic feast. On the basement are three figures, each represented with its allegorical attributes viz: of Rome holding a Victory; Sicily a female bust with the *triquetra*, three limbs extended from her head like rays, allusive to the triangular form of the Island; and Palermo, *Panormus*, with a palm and ears of corn.

214. *In the recess of the window*: Child playing with a goose; a copy from the celebrated group by Boetius of Carthage. Found near the lake of Nemi.

216-217. Children, a boy and a girl in various natural attitudes.

Fifth Division.

221. Cup in *rosso antico*, standing on a *cinerarium* of a Praetorian Guard, the whole supported by an altar with children in b. r. holding up encarpi.

222. *In the niche:* A Spartan Virgin, a victor-
is in the Ælian games celebrated in honour of
no, at which girls ran for a sixth part of the
dinary Olympic stadium, clothed in the co-
me, proper among these competitors of the
adium. On the trunk of the tree is a palm leaf,
emblem of victory.

223. Cup in white marble; dancing Faun
d Maenades are sculptured on the basis on
which it stands.

224. Nemesis the goddess of Justice, found
Hadrian's Villa. She is similarly represented
ancient Greek coins struck at Smyrna.

Before the window:

A-226. Tripod in white marble, elegantly
rved.

230. Vase in white marble with reliefs re-
esenting Diana hunting a hare. The other ani-
als are emblems of the worship offered up to
is goddess in Delos.

231. *On the bracket:* Comic actor wearing a
ask, brought from the Forum of Praeneste.

234. Candelabrum sacred to the Dodonian
piter, found at Otricoli. On its spiral shaft
o doves are suspended, whilst on the faces of
e square base are the four deities Jupiter, Mi-
rva, Apollo and Venus.

235. Vase in *granatifera serpentina* called also
aschia stone after Pius VI (Braschi), who cau-
d the block, from which it was made, to be
nsported from Civita Castellana. This, as well

as the opposite one, on the left side (See N. 236) stand on altars in the form of tripods. Four in the Church of *Sta Maria della Stella* near Albano, where they served as fountains for the holy water.

237 The second, of exquisite workmanship is richly ornamented with foliage, masks, arabesques, and birds, each having an insect in its beak.

238. *Passing to the left in the niche*: Juno holding a patera; it represents some Roman expression.

239. Vase in green serpentine porphyry with rich handles, very difficult to be wrought, on support of precious jasper.

241-245. Large vases of white marble in the form of a bell, with reliefs of Corybantes, monsters, and marine Deities. N° 245 is one of the most beautiful in this superb Collection. Found at Ostia by the English Consul Fagan.

In the window:

242-243-244. Child declaiming — Ganymede with the eagle. — Hercules *Bibax* or drinking

247. Small cup in red oriental *granitello*.

248. *In the niche*: Lucilla wife of Lucius Verus; a statue finely draped.

249. Cup of the most rare black porphyry standing on a base of red porphyry. The whole is placed on an altar with reliefs of various Deities.

Sixth Division.

Over the door leading to the Gallery of the Arazzi or Textiles by Raphael, in a niche decorated with festoons of oak and laurel of white and gilt marble, is to be remarked the marble portrait of the Sovereign Pontiff Leo XIII, the August and munificent Restorer of the Gallery of the Candelabra.

The head of the Pontiff, turned towards the spectator, is distinguished in its character by the expression of an incomparable majesty, the features noble and bearing a perfect resemblance, the forehead tranquil and dignified, the eye lively and penetrating, is at the same time full of benignity.

The high finish of the execution is surpassingly beautiful at a point of artistic view. Two winged Children, or Genii representing the Fine Arts stand on each side of the niche, the one supporting a garland of laurel that surrounds the niche itself. The second on the left side personifying History, reposing his foot over some volumes, has the eye fixed upon the figure of the Pontiff.

He is holding a scroll with a sentence of Cicero engraved on it « *Nulla unquam aetas de tuis laudibus conticescet* »; a praise admirably suitable to the Sovereign Pontiff, who by his high wisdom and munificence, takes a proper place among the Pontiffs, who, through their liberality, have the

most contributed to the embellishment of the Vatican Palace.

Over the door is an ornament of the finest effect with a Latin inscription recording the name of the Illustrious Pontiff, and the year of his Pontificate, during which the embellishment and the restoration of the Gallery has taken place

LEO XIII. P. M.
SACRI PRINCIPATUS. A. VI

This inscription is framed with ancient yellow marble. The upper part is surmounted by a marble shell, with olive branches in gilt bronze. Lower down is the head of *Plenty*, crowned with ears of corn and with garlands of flowers and fruits.

The work has been skilfully executed by the Roman sculptor A. Galli.

250. *Right side*: A superb cratera with figures of Neptune surrounded by sea-horses and monsters.

253. Sarcophagus with reliefs of Diana surrounded by Cupids, in the act of leaving the chariot to gaze on the beautiful Endymion, who lies in the bosom of Sleep, represented under the figure of a bearded man, on a rough peak of the wooded mount Latmos in Caria, indicated by a Naiad standing above. Of the three winged children one is a Cupid with a torch leading the Goddess, the two others attending, probably, represent Lucifer and Hesperus. The winged female may be either one of the Hours or a Victory.

253-C. Ceres, a beautifully executed statue purchased by Clement XIV from the Mattei Collection. It was removed to Paris by Napoleon the First, and recovered by Pius VII.

255. Large oval vase, splendidly decorated with carvings and swan shaped handles.

257. *In the niche*: Ganymede with the eagle, a statue of fine outline and graceful character. Found in one of the Roman colonies.

259. *In the niche*: Dancing Faun with the *pardalis* or tiger's skin, tied to his breast.

To the left side in the niche:

261. Paris dressed in the Persian costume with the Phrygian cap and chlamys.

264. One of the children of Niobe in the act of flying and looking back. A mutilated figure.

265. *On the bracket*: Shepherd with a lamb.

266. Elegantly sculptured crater with Bacchic masks and Genii in sportive attitudes. It stands on a milestone marked V and bearing an inscription dedicated to the emperor Valerius Maxentius.

268. *In the recess*: Vase of Egyptian *granitello bigio*, on a base of the same quality of stone.

269. *Underneath*: Sarcophagus exhibiting Castor and Pollux, ravishing the daughters of Leucippus king of Sicyon. The two male figures who are opposing them are Ida and Lynceus, the betrothed husbands of the unfortunate damsels Ilaira and Phaebe. At each end of the sarcophagus are representations of the marriage of the

victorious Dioscuri. This important work was found in the Villa Mattei on the Cœlian Hill.

On it stands a vanquished warrior fallen to the ground in an admirable attitude of defence, and a statue of Phocion (269. C.) similar to N.° 615 in the Hall of the Biga.

271. Crater in white marble greatly restored with reliefs of Bacchic subjects, and a rustic vintage performed by two Fauns, who are pressing the grapes between two rocks. The scene is enlivened by a player on the double tibia.

At this end of the Gallery is the entrance to the Gallery of Tapestries.

Gallery of Tapestries.

Divided into three sections by means of double arches supported by four porphyry columns. The entrance and the door opening into the Corridor of Maps are decorated with columns of *verde antico*. The ceiling is painted in *chiaroscuro*, representing the principal events in the lives of Trajan and Hadrian. They were executed under Pius VI by Murini, Nocchi and Del Frate

It would exceed the limits of this work to afford detailed historical account of these Tapestries, consequently only the chief features in their singular history will be given.

Leo X de' Medici desiring to ornament the walls of the Sixtine Chapel, commissioned in 1515 Raphael and his pupils Penni and Pierin del Vaga

to prepare the cartoons in *tempera*. On their completion they were sent to Arras in Flanders where Van Orley and Van Coxis, two of Raphael's best pupils, skilfully copied them in texture with gilt silver and wool.

The cartoons after many vicissitudes became the property of Charles I of England who, as they had been cut into sections, to suit the convenience of copyists, caused the various pieces to be joined together. These extremely beautiful works of art are now kept in the South Kensington Museum of London.

The tapestries designed by Raphael are called of the Old School, to distinguish them from those of the New School, executed in 1578 by his scholars for Francis I of France, on the occasion of the canonization of St Francis of Paul in St Peters's Basilica.

According to Vasari the former series cost Leo X more than 70,000 scudi. During the siege of Rome, under the Constable of Bourbon, they were stolen, but subsequently restored in 1553 to Julius III by the Constable of Montmorency.

During the sixteenth and seventeenth centuries they were publicly exhibited in the right portico of St Peter's, on the occasion of the solemn procession of the feast of *Corpus Domini*.

When the French occupied Rome in 1798 they were conveyed to Paris. A portion of these was returned to Pope Pius VII. The remainder having been sold in 1818, they fell into the hands

of a Genoese Jew who was proceeding to burn them, to collect the gold threads, when they were purchased by the same Pontiff, through the care of the illustrious Cardinal Consalvi.

After their restitution by France, Pius VII, and Gregory XVI placed them in this Gallery, which by Pius VI had been built to contain the Pictures, which are now on the third floor of the Vatican Logge.

The Tapestries of the First Series are remarkable for their good taste and excellent composition, and clearly show the hand of Raphael.

In the second series the style is greatly inferior; the original designs having been greatly modified by his Flemish pupils.

They have all suffered very much from the effect of time and accident, the fleshy tints being partly lost.

A portion of those of the New School were restored through the munificence of Pius IX in the Establishment of S. Michele under the superintendence of Cav. Gentili. It is regrettable that the work of restoration should have been brought to a close by the events of the year 1870, as the few which were completed, seem as fresh, as when they left the hands of Van Cosis and Van Orley.

First Section.

Beginning on the left:

I. Above: A Copy of the celebrated « *Pasmo*

di Sicilia » or Christ falling under the cross; the original painting by Raphael is now at Madrid.

II. *Below*: Symbolic representation of the Holy Eucharist.

Under a colossal crystal custody:

III. Death of Ananias. In the border, the return of Card. Medici to Florence. The frieze contains the arms of Leo X with figures of Faith, Hope, and Charity.

IV. Peter receiving the keys, a symbol of his election as Vicar of Christ, called also *Pasce oves meas*.

V. Paul preaching in the Areopagus at Athens. In the border are scenes from the lives of the Apostles. The frieze contains the arms of the Medici, Atlas, Day and Night, and a sun-dial; designed like the others by Giovanni da Udine.

VI. Preparations for a sacrifice to Paul and Barnabas at Lystra. The subject represented in the border in a bronze-tint, is John taking leave of Paul, and the latter preaching to the Christians of Antioch.

On the right:

VII. *Above*: Our Saviour falling under the cross, a gift of Pope Pius IX.

VIII. Peter's miraculous draught of fishes in the sea of Tiberias. This most beautiful piece of tapestry was the first of the series designed by Raphael.

On the border: Cardinal Medici is entering Rome to take part in the conclave, where, on his

being elected Pope, he receives the submission of the Cardinals.

IX. Healing of the lame-born man at the beautiful Gate of the Temple.

On the border: Card. Medici made prisoner at the battle of Ravenna; fought by the French against the Spaniards and the Pontifical troops, at which he assisted as a Legate.

X. Conversion of Saulus already fallen from his horse to the ground, whilst he was preparing himself to persecute the Christians of Damascus. A great confusion reigns amidst his followers, some of whom hasten to help their fallen captain, others are curbing the frightened horses. On the border is represented the massacre of the Spanish troops at the taking of Prato in 1512. In the prisoners led before a warrior are represented Capponi and Bozzoli, the chiefs of the conspiracy against the Medici, afterwards beheaded, their grace granted by the Pontiff having not arrived in time.

Proceeding from this to the

Second Section.

On the left:

XI. Our Lord appearing to Mary Magdalen, in the garb of a gardener; a piece of tapestry also called « *Noli me tangere* ».

XII. Christ and the two disciples at Emmaus.

XIII. Presentation in the Temple with the figures of the Virgin, Infant Saviour, Joseph, Simeon, and the prophetess Hannah.

XIV. Adoration of the Shepherds.

XV. Ascension of Our Saviour on the Mount of Olives.

XVI. Adoration of the Kings, followed by a numerous and splendid retinue, carrying the offerings of gold, incense and myrrh. The number and beauty of the figures, make this one the most remarkable of these tapestries.

On the right:

XVII. The Charge to Peter, from the Gobelins manufactory.

XVIII. XIX. XX. Three subjects from the massacre of the Innocents by Herod. A composition highly expressing in a natural manner the contrast of the affection in the mothers, the extreme fierceness and the cruelty of the executioners, with an infinite variety of passions that touch the heart by compassion.

XXI. Small tapestry representing mount Calvary, and scenes from the passion of our Lord, by Hubert Van Eyck.

XXII. Adoration of the Kings, by the same author.

Third Section.

On the left:

XXIII. The resurrection of Our Saviour, with the soldiers guarding the sepulchre in various attitudes of fear, and the three Maries approaching from Jerusalem, to embalm the dead body of

Christ. A tapestry very remarkable for the grouping and beauty of the figures.

XXIV. The descent of Holy Ghost in the shape of tongues of fire, symbolising the power of their future preaching over the Hebrews, on the Apostles. With these are also gathered the Virgin, Mary Cleophas, and Mary Magdalene.

On the right:

XXV. An earthquake, personified by a giant shaking the earth during the imprisonment of Paul and Silas at Philippi, through the hatred of the Jews, after the deliverance of the girl possessed by the evil spirits. The gaoler is frightened at seeing the prison miraculously open.

XXVI. Religion, Charity and Justice designed by Pierin del Vaga. Underneath are two lions supporting the Papal banners on which are the keys of the Church. The arms on the lower border are those of Leo X.

XXVII. The stoning of Stephen absorbed in a vision of Our Lord, who appears to him seated on the clouds to the right of the Eternal Father. Young Saulus is to be remarked on the left, to whose care the dresses of the witnesses were left. The lower border represents Card. Medici created Tuscan Legate, on his return to Florence.

Here is the entrance to the

Gallery of Geographical Maps.

of all the provinces of Italy. The execution of this colossal work was by Gregory XIII entrusted-

ed to Father Ignazio Danti of Perugia, a dominican friar, who was assisted by his brother Anthony. These maps are divided into thirty eight parts, each of which occupies the space between the windows. This large corridor exceeds 185 yards in length.

A choice collection of more than seventy busts and terminal hermes, the greater part of which worthy of special attention, placed here by Pius VII, add to the decoration of this Gallery.

The ceiling and recesses of the windows were under the direction of Muziani, painted by Mascherini, Cati, Sementa, Massei, Nogari, etc. with subjects taken from the Old and New Testaments, and the lives of the Saints, as well as from those of men famous in Science and Learning, corresponding with the provinces, which they have contributed to render illustrious. The figures in the historical pieces are by Antonio Tempesta surnamed « *il Tempestino*. »

Pope Urban VIII (1631) was the first to undertake the restoration of these Maps, which had begun to suffer very much from damp and corrosion. The paintings were recently restored to their pristine brilliancy by Bianchini and Laïs by order of Pius IX.

Beginning on the left:

I. Map of the Gulf of Lepanto in the Ionian, sea, with the engagement between the Turkish and Christian fleets in 1511.

II. Island of Tremiri in the Adriatic, with remains of the harbour of Claudius.

III. Salentum, province of Otranto in Southern Calabria with a view of Otranto.

IV. Apulia on the Adriatic, an ancient province of the Kingdom of Naples, including the whole of the south east of Italy. The battle of Cannes is represented on the right.

V. The Abruzzi, a province of Naples with plans of Aquila and Basilicata. This map contains a representation of the Caudine Forks, with the defeat of the Romans, and the lake Fucinus, since dried up by the late Prince Alexander Torlonia.

VI-VII. Territory of Ancona with a portion of Picenum and a plan of Macerata — Picenum.

VIII. The duchy of Urbino, annexed to the Pontifical States of which it formed one of the Delegations.

IX-X. Flaminia-Bologna, with the Flaminian Way between Rome and Rimini.

XI. Duchy of Ferrara, formerly a delegation of the Papal States.

XII. Mantua with the fortress and town on the Mincio. It was in this territory that S. Leo I prevailed on Attila, to give up his projected invasion of Rome.

XIII. Piacenza and Parma with their respective plans.

XIV. Forli on the Adriatic Sea.

XV-XVI. The Venetian province of Padua

and Vicenza on the Po, with plans of these two cities. — Duchy of Milan.

XVII. The provinces of Piedmont and Montserrat with plans of Turin, Milan, the Delphinat, and ancient duchy of Savoy.

XVIII. Ancient Italy chorographically represented between the Tiber and the Arno with the earliest geographers Strabo and Ptolemy, and its seas viz the Adriatic, the Ligurian or sea of Genoa, the Tyrrhenian, the Sicilian, a portion of the Ionian, with the lakes Trasimenus, Fucinus, Bolsena, Benacus or Maggiore, and the lake of Como.

XIX. Ancona, a Doric city fortified by Urban VIII, with the harbour of Trajan.

XX. Venice the ancient queen of the sea, with views of its principal monuments and islands on which it is built.

An elegantly carved door leads to the former Pope's private audience-rooms, the Hall of the Immaculate Conception, and the Stanze of Raphael. The cornice is in *porta santa* marble, surrounded by the figures of Justice and Abundance, supporting the arms of Gregory XIII.

XXI. Genoa, formerly an illustrious republic. It is built like an amphitheatre with view of the city and the picturesque *Riviera*.

XXII. Trajan's harbour at Civitavecchia on the Tyrrhenian sea, with portrait of its restorer Urban VIII. The existing walls of the town were built by Pope Pius IX.

XXIII. Modern Italy, opposite the chart of ancient Italy. It contains the figures of its modern geographers Flavio Biondo and Raphael of Volterra.

XXIV. Liguria with its capital Genoa.

XXV. Etruria with maps of Florence, Siena and Castel San Miniato.

XXVI. Perugia placed between Umbria, Siena, and Florence, above the valley of the Tiber.

XXVII. Patrimony of St. Peter with the Roman provinces, the Marche, Umbria, the Sabine country, Latium, the Tyrrhenum, the maps of Viterbo, Orvieto, Rome and the rivers Pallia, Tiber and Fiora.

XXVIII. Umbria with a view of Spoleto.

XXIX. Latium and the Sabine country with a map of Rome, and views of Cape Circeo, Terracina and the Campagna.

XXX. XXXI. Campania — The principality of Salerno on the gulf of the same name, formerly celebrated for its medical university. In the vicinity is the renowned Abbey of Monte Santo.

XXXII. Basilicata or southern portion of Italy, famous for the ruins of Poestum and its roses.

XXXIII. XXXIV. Calabria Ulterior and Citerior, between the Adriatic and the Tyrrhenian Sea.

XXXV. The island of Corsica.

XXXVI. The island of Sardinia which takes its name from Sardus, the chief of a colony of Lybians, who were its first inhabitants.

XXXVII. Sicily, named after king Siculus,

and from its three fields called also Trinacria. It contains three beautiful maps of Messina, Syracuse and Palermo.

XXXVIII. Avignon on the Rhône, once the residence of the Popes from 1307 to 1377.

XXXIX. The island of Elba with the Roman harbour of the emperor Claudius.

XL. The island of Malta with a representation of the vanquished Turks raising the siege.

Returning to the Noble Staircase and ascending to the third flight of steps, ornamented with columns of breccia corallina and breccia of Cori supporting the roof, we reach the third landing, where is the entrance to the Gregorian Museum of Etruscan antiquities. Here are to be remarked two columns of the rarest brizzolato black and white porphyry, found at the Tre Fontane outside Porta S. Paolo, which adorn the Loggia or balcony, open in order to afford a better view of the mosaic pavement of the Greek Cross, and of the covers of the imperial porphyry sepulchral Urns.

On the left and right side:

602-603. Winged Victories supporting a medallion of a matron — The mythical subject of Medea who is delivering poisoned gifts to Glaucus; the newly married wife of Jason, her rival. Bas-reliefs set in the wall.

604-605. *In the niches:* Cybele enthroned with two lions. — Dacian Prisoner clothed in a skin, the *gausape*, or woollen cloak, with armours and ensigns of his country. High-reliefs.

606. Double handled oval vase of the rarest *plasma granite*.

On the right, near the iron grating of the Etruscan Museum:

607. Tripod in high-relief found in the *Vigna Casali* on the Appian Way, with subject of Hercules fighting against the sons of Hippocoon, or with the Ligurians, or against the islanders of Coö, who exchanged him for a plunderer.

Gregorian-Etruscan Museum¹

Founded in 1836 by Pope Gregory XVI, whose illustrious name it bears, to contain all the monumental remains of this wonderful people of the most remote ages. This very valuable Collection which occupies the second floor of the small Palace of Belvedere, or summer-residence of Pope Pius IV, is formed of objects found in the excavations at Vulci, Tarquinia, Cere, Toscana, Bomarzo and other cities of maritime Etruria, extending from the river Tiber to the Fiora.

The late Pope Pius IX, of everlasting memory, greatly increased the Collection by various donations made in the course of his eventful reign. Conspicuous amongst these is a rich collection of Etruscan Roman and Phœnician coloured

¹ To be shortly published a complete and detailed description of the Gregorian - Etruscan Museum by the same Author.

glass-work purchased in 1875 from Sig. Rossignani for 18.000 fcs., which we shall notify in its proper place.

To the reigning Pope Leo XIII we are indebted for the decoration and embellishment of the present Museum.

The various objects have been recently classified and distributed in twelve rooms and halls under the direction of C. L. Visconti. The most interesting only will be described.

I Room or Vestibule.

Three sarcophagi in *terra cotta* with recumbent life-size male and female figures on the covers — Collection of portrait-heads in *terra cotta*. — Two horses' heads in *nemphrum*, or volcanic tufo found at Vulci — Sarcophagus in *nemphrum* representing the slaying of the Niobids by Apollo and Diana, in a very archaic style.

II Room.

The cinerary urns in alabaster of Volterra, arranged round the walls, are adorned with basreliefs representing funeral rites, Homeric deeds, and subjects from Greek mythology. Their style of workmanship demonstrates the decay of Etruscan Art. — Forty-seven heads and busts in *terra cotta*.

III Room.

In the corners:

Small and curious cinerary urns in the form of huts, still containing the ashes and partly carbonized remains of the dead, found at Castel Gandolfo between Albano and Marino, below deep strata of lava of the old extinguished volcano. - Marble urn with a reclining matron and an intelligible Etruscan inscription - A bathing nymph, presented by the late Pope Pius IX.

Near the window: A glass-case containing archaic Etruscan vases of different shape and size, a gift to the Museum by Pope Leo XIII, to whom they were presented for his Priestly Jubilee. Found in the necropolis of Orvieto.

A Sepulchral *ædicula* of Ionic order from Orte, with the name of Tanaquil inscribed on it.

IV Room of the terrecotte

which are collected in this hall, also called of the Mercury from a statue of this god, which stands in the middle. It is of rare workmanship and was found at Tivoli. There is also an interesting collection of basreliefs, friezes, *antefixæ*, ochreous legs, and other votive human limbs - fragments of female life-sized statues - architectural remains - cinerary urns - a Faun or Adonis lying on a rich couch, with a grey-hound on the

basis, brought from *Toscanella* - Several basreliefs relative to the labours of Hercules - A Victory stabbing a bull, and some heads discovered at Cervetri, Vulci, Veii; etc.

Worthy of notice is a very interesting frieze with heads of Bacchus and Ariadne between figures of Cupids holding festoons, fruits and arabesque, discovered at Cervetri, and brought here in the month of November 1869.

V Room of Greek-Etruscan Vases

of various shapes, style and subjects, arranged on the marble-tables round the Hall, in archaic order such as: oenochōes, amphorae, cratera, oxybaphons of Etruscan, Greek, Egyptian, Babylo-nico-Phoenician and Doric origin. The class of subjects is however, numerous for we find some of Dionysiac character; viz, relative to Bacchus, his festivals and his mysteries. Some other scenes, generally represented, are taken from the Hellenic Mythology as the myth of Dionysus or Bacchus; the rape of Europe; Hercules fighting with the Centaurs; winged Genii of Evil or Chimerae; etc.

In the middle of the Hall:

Holmos therikleios (vase for perfumes). Large vase of globular form. It is painted in the Phoenicio-Babilonic-Greek style with squares and scrolls, representing fabulous wild beasts and the hunt of the Calydonian boar.

The glass-case in front of the window contains a fine collection of various shaped lamps in terra-cotta, all specimens of Etruscan art. Many of these are inscribed with the name of the potter on the reverse.

WALL

Decorated with frescoes supposed to have been painted by Nicolo della Pisanetta under Pius VI. representing Scriptural and mythological subjects with personification of some Virtues. Over the doors are three Roman mosaics found on the Aventine, representing a molossus attacking a bull; a lion a dromedary, and an elephant fighting with a bull.

The subjects represented on the Vases, for the most part *amphorae*, *hydriæ*, and *stamnos*, very elegantly arranged according their style of antiquity on the lateral marble-shelves, are as follows: Aurora lamenting the death of her son Memnon, killed by Hector; Apollo and Hercules contending for the tripod; Peleus embracing Thetis; Hercules fighting against Cydnus assisted by Mars, the first by Minerva.

In the middle of the Hall on half pillars of *cipollino* marble, there are to be seen two *amphorae*, both very remarkable for the finish and beauty of the subjects. The first one on the right of the Visitor represents Ajax and Achilles *astragalizontes*, or playing with dice, the *astragali*. A

Greek inscription records their names as well as the numbers thrown, *four* and *three*, and the name of the potter Ezechias, who made it. On the reverse is Pollux with a lance and his horse Kyllaros, Leda with a lotus-flower, Tyndarus caressing the horse of Pollux, and Castor a dog. Brought from Vulci and presented to Pope Gregory XVI by the Candelori family.

The vase on the left side shows a Greek captain carrying from the camp on his back the dead body of Achilles, with Peleus and Thetys assisting to the scene. A Bacchic scene is to be seen on the reverse of the vase.

On the column near the window:

Pelike or celebrated vase of the oil-merchant, represented conversing with another man, and asking Jupiter for a good gathering of olives; the other answering: Look! it is already filled up! » The vases arranged in the middle marble-table between the windows are Panathenaic of different size, in imitation of the prize-vases of the games held in honour of Pallas at Athens, and afterwards in the principal towns of Etruria. The largest ones bear Greek inscriptions with reference to the above said games, with representation of Minerva armed, standing between two cocks; and various exercises of the *quinquertium* held in the palaestra.

On the small column near the window:

Hercules presenting himself at the gates of Hell in company with Minerva. Pluto, followed by the three-headed Cerberus, is quieting

Proserpine, the Queen of Hades, seated on her throne.

In the cases in front of the windows:

Elegant variety of small and different shaped vases, as alabastrons, bombylions, lecythi, scyphi, œnochoes, in the form of doves, hares, ram's and eagle's heads, horses, etc. Two money-boxes, one with Fortune represented in an *aedicula*. Three cups or *pocula* with Greek and Latin inscriptions - Clown shaped heads - A round mask or monster in black and red mosaic - Handles of *kylices* or cups in *terra nera* from Chiusi - Beautiful moulded male and female heads, and very elegant cups in *terra rossa* of Arezzo.

Passing from this to the

Emicycle

or semi-circular Gallery containing the most noteworthy vases of the Collection, tastefully arranged on marble-shelves, and on small columns of red granite and Carystian marble.

The vases with yellow figures on red ground are for the most part *amphorae* with the myths of Theseus killing the Minotaur - Neptune - Minerva Pacifera - a Pedotribe instructing a Discobolus - Achilles, a figure of the most rare beauty and finish of design.

In the first niche is a large *amphora* in the flowered style of Ruvo in Southern Italy, deserving the attention of the Visitor for its beauty.

On the second marble-shelf:

Hydriae, or three-handled vessels for carrying water, with subjects of Orpheus killed by a woman of Thrace - the context between Apollo and Hercules for the tripod, Minerva coming unexpectedly to terminate the struggle - Minerva shaking hands with Hercules; an amphora of the best Greek-Etruscan style found at Vulci.

There are also: an hydria, a very elegant vase of the Feoli collection, representing Apollo seated on his winged tripod, playing on the lyre on his voyage to Delphi. — Thamiris contending with the Muses, playing on the lyre, on a stamnos (a very high shouldered and short necked mixing-jar).

In the second niche:

The most interesting one standing on a half pillar of flowered alabaster is a cratera (vase for mixing wine and water) with *mezze tinte* representation of Mercury, consigning Bacchus to the care of Silenus and of the Nymphs. It was found at Vulci in 1835, and is the finest known vase of ancient Greek ceremography.

On the vases of the third marble-table:

The following are the most remarkable subjects; Hercules killing the Nemæan lion; Hector mortally wounded by Achilles, both assisted by their tutelary deities Apollo and Minerva; a beautiful hydria discovered at Vulci in 1836. - A boy with his tutor supposed to be Ganymede and Jupiter. The boy

holds in his hands and round the left arm a hoop and a cock, referring to the Palaestric exercises.

A noble assembly of Gods viz: Jupiter, Juno, Minerva, Vulcan, Neptune, Venns, Pluto and a winged Victory, painted on a stamnos — Jupiter surprising Ægina. Her partners fly and anxiously relate to Asopus his daughter's misfortune. Their names are written in Greek characters on the vase.

In the third niche is a Bacchic subject on a vase in the Campanian style.

The principal vases of the fourth marble-shelf display: the judgement of Paris on mount Ida — Europa in the act of caressing Jupiter transformed into a bull, both subjects painted on large kraters oxybaphons, (bell-shaped vases for mixing wine and water in the flowered style.) — a *simposium* with the game of the *cottabus* - comic representation of Jupiter serenading Alcmena, assisted by Mercury. The father of the Gods is seen humorously disguised, holding a ladder in the act of propping it against the window of his mistress; the assistant god illuminating the scene with a lamp — rustic vintage or feast — Erecteus with his wife and daughters is represented standing near an altar.

On small pillars between the windows of the Gallery:

Theseus fighting against Hyppolite or Penthesilea and the Amazons - A Citharædos - Hydria representing Apollo accompanied by six Muses, best Greek style; - A Victory in a quadriga hol-

ding a tripod ; - Amphora from Nola with twisted handles and cover adapted for holding wine at entertainments - Hecuba presenting a goblet to Hector before her departure ; Priamus stands by. Best style - A Nike or Victory is offering a libation to an armed warrior. This vase is worth mentionning, having being found at Norcia as it was anciently restored.

From the Hemicycle we pass to the

Gallery of the Tazze

in which is collected a large number of small tazze of elegant form and accurate design, placed on ingeniously constructed pedestals in two lateral ranges. The subjects painted on them with great skill, are partly drawn from the famous expedition of the Argonauts, the labours of Hercules, the deeds of Orestes, Peleus, Theseus, Edipus, Hector and Ajax ; of Pelias, as well as some celebrated deeds referring to the wars of Thebe, to the siege of Troy, to the mysteries of Bacchus, and to various other mythical subjects.

Beginning on the right, the most remarkable subjects painted on the cups of the middle marble-shelves :

II. Div. Inside : Prometheus is tied to a column whilst a vulture is bearing out his entrails. Beside him is Athlas supporting the heavens, whilst a serpent darts against his side — Monstrous masks or Gorgons — Ajax and Achilles.

III Div. Ajax and Achilles, a very small picture with the names of the heroes inscribed on it — Hercules fighting, against an Amazon, a vase by Pamphaios with the Greek inscription ΗΑΝΘΑΙΟΣ ΕΡΟΙΕΣΕΝ.

V Div. Theseus binding the bull — Hercules in full armour — Hercules crosses the waves, seated on the bow received from Apollo.

VI Div. Men and women lying on festivial couches.

In the six cases near the windows is a complete collection of coloured glasses imitating in their various tints, all the qualities of marble and *pietre dure* known. Here is also a large variety of round and spherical vases for perfumery, lachrymatory vases, cups, handles of vases, blue and yellow amphorae, basins and iridiated glasses. All these objects form part of the renowned collection of coloured glass-works purchased in 1875 by the late most munificent Pope Pius IX for the Etruscan Museum.

In the niche at the end of the Gallery is the bust of Gregory XVI, the Illustrious Founder of this Museum.

In front: Round table bearing the arms of Pope Pius IX, of great value for the number of minute pieces of small and coloured glass, of which it is composed, artistically arranged by the skilful artist Sibilio.

On the left side, middle marble-shelves:

VII Div. Ceneus with *dendrophori* Centaurs —

Simposium, or convivial feast — Hercules contending with Apollo for the tripod — Hunting scenes — Fauns, Satyrs and Bacchantes; *Inside*: Midas with the ears of an ass, and the barber who discovers his secret — Ædipus meditating on the riddle or enigma proposed to him by the Sphinx — Discobolus, Athlete and Apoxyomenos — The myth of Pelias.

In the glazed case with several compartments standing in the centre of the hall is a notable collection of *paterae* and cups in *terra nera* of Chiusi; vases of various shapes and use, some in the form of heads of animals, such as bears, deer and rams; an Ethiopic head and Silenic masks — amphorae from Vulci by Nicosthenes — The *tazza* with Minerva obliging the dragon to throw up Jason, and the Olpe, with the history of Menelaus and Helena, are alike worthy of note.

VIII Div. Middle marble-shelf: Peleus embracing Thetys — Athletes and *Apoxyomeni*; cup of the Greek purest style — Warriors and dignitaries. — Men and women lying on convivial couches — A bull and a ram led to the sacrifice — Ædipus disguised in a ridiculous form, and the Sphinx as a monkey — Triptolemus in the car of Ceres drawn by winged horses — Proserpine in the act of being carried off by Pluto — Victory and a warrior — Bacchus with the tiger.

Paintings.

Lining the wall on the left, are copies of the original paintings discovered in the tombs of Tarquinia. They represent several Pelasgic, Greek and Roman subjects as: Cassandra unarmed repulsing Ajax — Nestor and Poenix; Eteocles and Polynices in the act of slaying each other — Achilles sacrificing Trojan warriors to Patroclus — Servius Tullius releasing his countryman Caelius Vibenna king of Etruria — Child bearing a swallow in its hands — The Etruscan Charon awaiting the souls — Sisiphus rolling the stone on the shore of Acheron — Lastly we see Amphiaraus, the keeper of souls.

Re-entering the Hemicycle of the Garden of the Pigna, and crossing the Sixth Hall, on the right is the entrance leading to the

Hall of Bronzes and Jewellery

the upper part of which is decorated by the brothers Zuccari and the ceiling entirely renewed and elegantly painted by order of Pius IX. Around the Hall are placed the following objects:

Bronze statue of a warrior, probably Mars, clothed with shirt of mail, with an Etrusco-Pelasgic inscription, found at Todi in 1835. — Elegant tripods — Chased looking-glass or mirrors with mythological subjects representing Chalcas, Mer-

cury and Minerva; Hercules Callinices the victor of Atlas, Aurora and Memnon, Thyresias, Peleus and Atalante, Jolaus, a Genius of the Muses, Jupiter promising Thetys that Achilles shall vanquish Hector, etc. — Hunting spears — An infant votive statue with inscription on the left arm — Another with inscription — A bronze-couch — Large sacrificial vases — A series of candelabra, among which one with an inscription, and another adorned with human figures — Bronze vases with traces of ancient gilding.

Mystic cistae, one of which bearing a representation of a combat of Amazons — Braziers with tongs — Colossal arm of Trajan of beautiful execution, found in the harbour of Civitavecchia — An ancient Etruscan war-chariot in bronze and wood, found at Roma Vecchia.

On the walls are hung number of round shields, a long curved trumpet, swords, spears, battle-axes, helmets, visors, celatæ; an incense pan on four wheels; shields of Bacchus Ebonis; a weight of a hundred pounds; sacrificial instruments; wrestling rings; bronze paterae; strigils, cups; votive hands; Tyrrhenian sandals; and other small figured bronzes.

In the cases of the third window are forty Etruscan Lares in black *terracotta*, or tutelary deities of the deceased, in whose tomb they were found; an inkstand with a Greco-Pelasgic alphabet engraved around it; a spelling-book with ancient Etruscan characters on an inkstand.

In the middle of the Hall a glass-case containing the objects found in 1851 at Pompei, during the visit there of Pope Pius IX, to whom they were given by Ferdinand II king of Naples.

In the centre of the Hall is a polygonal glass-case, containing a precious collection of gold and silver ornaments, found at Cervetri, the ancient Caere, in the *tumulus* known as the Regolini-Galassi tomb ¹. It comprises gold *fibulae* or pins; rings, *armillae*, *paterae*, vases, cups with the name of Larthia, thrice repeated; a beautifully embossed gold breastplate, or sacerdotal ornament of the high-priest; bracelets; pieces of gold, *aurum bracteatum*; and other various male and female ornaments of exquisite workmanship of the purest gold, found in the ashes of the corpse.

At the end of the Hall is a passage containing various bronze-figures, also in marble, lead-pipes; a beautiful *patera*; bronze-laminae or bands, found at Bomarzo; etc.

This passage leads to the

Hall of Paintings

the frieze of which was painted during the pontificate of Pius IV. On the flooring, restored by Pope Pius IX, are collected seventeen large *ollae*

¹ The outer sepulchral chamber of the *tumulus*, one of the most remarkable of the kind, evidently contained the body of a warrior, from the number of beautifully embossed shields, found near the bronze bier, above descri-

and *dolia* or jars in the form of colossal amphorae, formerly used to contain the produce of the vintage. On the marble slabs are placed several black and white vases. - A basis with an honorary inscription of the Senate and People of Vulci to the most noble *Flavio Valerio Severo*, etc.

Two large sarcophagi, one in *peperino*, the other in travertine. The most interesting one bears sculptured in high-relief on its cover the recumbent figure of an Etruscan high-priest; on its front are figures in basreliefs of a very archaic character.

In the middle: Large sarcophagus in nemphrum of a Lucumo, an Etruscan king and high priest, found at Tarquinia, the modern *Corneto* in 1833. On its four sides are represented various subjects from Greek mythology as: Eteocles and Polynices slaying each other; Jocasta piercing herself with the sword; Antigones weeping; Clytemnestra stabbed by her son Orestes; Electra mourning near the altar, and Ægisthus lying dead on the ground.

The paintings on the walls are copies by Ruspi from the original ones, ornamenting the cellas or sepulchral grottoes of Tarquinia and Vulci. These interesting frescoes, throw great light on the manners and customs of this people, as well afford illustrations of its religious creeds, banquets, games and dances celebrated in honour

bed. The inner chamber is supposed to have belonged to a priest containing his body, from the gold objects found in it, of a sacerdotal character.

of the illustrious occupants of the tombs. There is likewise a symbolic representation of the blessedness by branches of olive, myrtle and ivy, from which, elegantly entwined coloured crowns are hanging.

The value of these monuments, of the highest importance for the history of art of this nation, to which Italy owes its civilisation, is enhanced by the number of Etruscan inscriptions, which the various figures contain.

At the extreme end of the Hall of the Bronzes on the left hand, is the so called Chamber of the Tomb, built and decorated in imitation of a sepulchre in the necropolis at Corneto.

An etruscan word *ecasuthinesl*, the recurrence of which on tombs shows it to be a formula, is conjectured to be connected with analogous Latin formula *ecce situs*, or *hic situs est*.

Two crouching lions and a head of a Mantu, a maleficent genius or divinity, guard the entrance against profane intruders. The sepulchral chamber of Tarquinia is excavated in a rock, with painted ceiling and sarcophagi, on which the remains of the deceased warriors were laid. They were clothed in full armour with trophies of the victories they had won, surrounded by splendidly wrapped matrons, and all the riches and domestic chattels they possessed when living, which are generally found in tombs.

In the middle of the outer chamber is a glass case containing bronze utensils used for sacrificial

purposes, as their symbolic inscriptions attest. They were found in the sepulchre of the Herennii near Bolsena, and were purchased by Pope Pius IX.

Egyptian Museum ¹

(Entered from the Hall of the Greek-Cross).

We owe its foundation originally to Pope Pius VII from a collection purchased from Andrew Gaddi, and from the statues found in a temple of ancient Thebaid in Upper Egypt, and with various Egyptian antiquities, formerly existing in the Capitoline Museum and in various other collections. To the munificence of Pope Gregory XVI we are indebted for its completion and final arrangement in 1836, this Pope having collected here the monuments of this most remote people of antiquity, scattered in the Vatican Collection of Statues, and by the numerous additions and purchases, which have been made to it since then.

The objects were already illustrated by the learned Father Ungarelli ² and very judiciously

¹ Shortly, on addition to the above indicated Complete description of the Etruscan Museum, the Author of this work will publish a more extended and a more accurate one of the Egyptian Museum, with the interpretation of the hieroglyphics, on the principal monuments of the Collection.

² As far as he was able to do, by reason of the imperfect acquaintance they had in his time of Egyptian hieroglyphics, in our time, by the indefatigable investigations of Egyptologists, notably explained, and almost to say, perfected.

arranged by Cav. de Fabris, then Director of the Pontifical Museums and Galleries.

The walls of the Halls are painted in imitation of the Egyptian style of architecture, the ceiling with gold stars on blue sky.

The pavement has been partly renovated by order of the reigning Pope Leo XIII, in the same Egyptian style of decoration.

First Hall

entering through the iron gate in the Vestibule or First Hall.

1. Beautiful cover of a case of mummy, in sycamore wood (*figus religiosa-Cuv.*).

2. Sepulchral coffin in black basalt, eternally covered with hieroglyphics, sculptured under Psammetchus II, king of the XXVI Saïte dynasty.

3. Cover of a coffin of a mummy.

4. Cover of mummy in sycamore wood, internally and externally painted with various figurations and funeral symbolic representations, with inscriptions in hieroglyphics, following the Egyptian costume. There are to be seen specially the figure of the deceased, for whom this coffin was intended, in the act of adoration before the Scarabæus, and the solar disc; the goddesses of North and of South, represented the first one by a serpent, the second by a vultur; as well as a multitude of various symbols, of enigmatical figures, and divine personages, covering the surface of the same coffin.

5. Urn of black basalt with a band of hieroglyphics round it. It consists of an invocation to the mother *Maut*, the great former in *Tatou*, abode of bliss in the other world, by the deceased *Psamatik*.

This same invocation is repeated literally, with exception of the name and titles of the deceased, on the other sarcophagus alike in black basalt, as it may be seen in the following translation: « take heart! after thee (stands) is thy divine sister to prevent corruption, in order that thy name may be glorious before men; in order that thy name may subsist before Gods. Thou shalt not perish at all in eternity; Osiris the governor of the palace; Psamatik, the justified ».

6. Urn similar to the preceding with a band of hieroglyphics, engraved on the middle line of the lower portion, which inform us of the name of the dead Psammeticus, whose body was preserved in this case.

7. Coffin of mummy in sycamore wood, sculptured under *Amunoph* I, of the XVII Theban dynasty.

Second Hall

said of the Monuments from the statues which are here collected.

Before the columns imitating the style of Egyptian architecture:

8-26. Two semicolossal female statues with

lions' heads in black basalt, of the goddess Secket, the lioness, the wife of Phtah, creator of the sun and moon, the god of the fire, and the Hephaistos of the Greeks, or Vulcan. She was the same as Artemis, or Diana of the Latins, worshipped at Memphis together with her husband Phtah. Both these statues, and the four ones in the Hemicycle of this Museum, were executed 1690 years B. C. by order of Amunoph III, Memnon I, king of the XVII dynasty. They were brought from Karnak.

10-11. An unknown Egyptian Princess, a statue in red granite - Sitting cynocephalus or ape sacred to the Sun, in white sandstone.

12. Statue of red granite representing Ptolemy II Philadelphus, (Macedonian dynasty), well known for the translation into Greek, of the Holy Scriptures of the Jews, called the *Septuaginta*, done under his royal patronage.

14. Arsinoe, the sister and wife of Ptolemy II Philadelphus. A statue in red granite. This and the above were discovered in the Garden of Sallust, and formerly stood in the Palace of the Senators at the Capitol.

16-18. Two antique colossal lions in black basalt brought from the *Iseum* or temple dedicated to Isis in the *Campo Marzio*. Engraved on the basis, is a band of hieroglyphics of the purest linear style, alluding to their having been sculptured under the reign of Nectanebos I, (Sebennyte dynasty), 381 years B. C. The names and titles of this Pharaoh are described as follows: « Winged

Horus, Lord of the diadems, benefactor of the two worlds, Horus of gold, etc.; king of Upper and Lower Egypt; Lord of the two countries, *Ra-Kheper-ka*, son of *Ra*; Nekht-neb-f; eternal Life-giver », etc. These two lions served not many years ago to adorn the fountain of Termini, near the Baths of Diocletian.

17. Colossal female statue of *brecciato* black granite, standing between the two lions, representing Twaa, the mother of Sesostris, Rhamses II. On the left side of this figure is also represented *Hont-ma-ra* the daughter and wife of Rhamses, *meri amen* etc., divine bride; royal wife, the lady of the two countries; etc.

22. Fragment of a statue representing Sesostris, Rhamses II; (*Miamun*, or, *Amun-mai*) seated on his throne, covered with hieroglyphics, recording his name and titles.

23-25. Fragment of a sitting statue in alabaster of Gournack representing a minister of the royal house. — Fragment of a statue in black basalt representing the king Nectanebos I, the last of the Pharaohs, of the XXIV dynasty. He was king of Egypt B. C. 350; *Ra-Keper-ka*, etc.

Hall of the Imitations

containing principal copies of statues executed under the emperor Hadrian by Greek and Roman artists, after the Egyptian style. This is the only Collection known in the world of this kind. They came for the most part from the Villa Adriana.

27. Colossal recumbent statue of the Nile in *bigio* or *palombino* marble, represented resting on a sphynx, holding the cornucopia in his right hand, and repelling a crocodile with his right foot. It came from the Capitoline Museum.

28. Osiris; statue of *nero brecciato* granite.

29. Cynocephalus worshipping *Ra* or the Sun; a small statue in green granite, removed from the Capitoline Museum.

32. *In the corner*: Statue supposed to be Isis holding the *ank*, the handled cross or sign of life, in her right hand.

33-34. Unknown male statues dressed with the *shenti* and covered with the *calandica*. The first is sculptured in black granite, the second in the so called *seme santo pallido* granite.

36. Antinöus, the Bythinian favorite of Adrian, a semi-colossal statue in white Greek marble, styled for its beauty the Egyptian Apollo. It came from the Museum of the Capitol, whence it was here removed from Pope Gregory XVI.

40. *In the corner*: Statue of Isis, dressed with the *calandica* and a small tunic in grey marble.

42-45. Owl, a symbolical representation of the God *Horus* under the form of this bird of prey — Crocodile in Greek marble, represented as lying on the waves.

46. Double headed hermes-bust with the head of Isis, adorned with the lotus-flower on one side; and on the other with the head of *Api*, the sacred ox. Formerly in the Capitoline Museum.

48. Egyptian priest holding in his extended arms a small table for libations; a statue in black marble.

49. A statue of Anubis, *Anupu*, the guardian of sepulchres, and the embalmer of the dead, in human form with the head of a dog, as he was worshipped at Licopolis, with the *sistrum* and *caduceus*; found at Porto d'Anzio.

53. Crocodile in *nero antico* on a plinth of the same precious quality of marble, imitating the waters of the river Nile.

55-56. Isis suckling Horus, (*Her-pa-chrat* i. e. Horus the child); a group in black granite. — Osiris, a fragment of bust in *brecciato* black granite.

61. Arpocrates, (*Her-pa-chrat*), represented with the ringlet of youth in the act of suckling his small finger; a small statue in grey marble.

62. Fragment of a statue representing Apis with the solar disc between his horns, holding the sceptre with the head of a grey-hound, an ensign of Egyptian divinities.

63. *Mantu*, an Egyptian god, covered with the *shenti* and *calandica*, holding the sceptre with the head of a grey-hound.

65. Egyptian priest with a sceptre surmounted by the kukufa's head.

In the corner of the Hall:

A-65. A small fac-simile of the Egyptian pyramid of Cheops.

In the middle of the Hall:

A. 69. Triangular basis of a candelabrum adorned with rich and elegant carvings of leaves, and various Egyptian symbols repeated on it. It stands on a fluted *canopus* in alabaster, bearing an Egyptian head covered with the *calandica* and the lotus-flower.

On the bracket, above the wall, is the bust of Gregory XVI, the founder of the present Museum, sculptured by De Fabris.

Fourth Hall.

In this are collected works of merely Egyptian style.

Beginning on the right:

70. Sethi I, king of Egypt, (*Dispolite dynasty*) the father of Rhamses II. The king is seated; on his head he bears the double emblematic feather of Ammon, holding in his left hand the symbol of life. On the plinth is the following hieroglyphical inscription: « *Living, good God, Lord of the two countries; Ramen-ma, son of Ra, Phtah meri Sethi* » viz: Seti loved by Phtah; Ammon-Ra; etc. This king was a great conqueror. His enterprizes are very well known to us from the monuments left by him. The image of the god Set is erased on the plinth of this remarkable statuette, sculptured in Egyptian black granite.

71. 72. 74. 75. Canopi or funeral vases in calcareous stone, which served to contain the

entrails of the dead, an Egyptian priest, named *Taba*. They have on the body and on the cover the names and the symbols of the four gods, the patrons of the dead *Amset*, *Hapi*, *Tiou-mauten*, *Kebah-Sennuf*.

These four genii are the sons of Osiris and they are charged of invigilating over the remains of their Father, (every mortal becomes Osiris after his death). In union with these Genii four goddesses declare in the formula, written on each Canopus, to exerce their patronage on its contents. Thus *Nephtys* wakes over *Hapi*, *Neith* over *Amset*, *Isis* over *Kebba-Sennuf*; *Serek* or the scorpion, over the genius *Tuau-mat-f*.

The formula written on these canopi instead of being as ordinarily of protection, extended by each goddess on her canopus, is on the contrary deprecativ.

86. Stela incomplete; on it there are two figures seated and some others standing, being the sons of the ones with the inscription « Royal offering of Osiris *Khent-Amenti* (living in the Amenti); Lord of Abydos. » They present all good things etc. to the Osiris, *Saah-neb-sen*, the son of the chief *Bembou*, President of the Council of State, of the thirteenth royal dignitaries, and of his tree sons, and of the Lady *Ar-nef-Ankh*. To this personage is added the figure of his wife, the royal daughter *Amen-tou-tou-t* and of his three sons, *Meri-f-χonsu*, *Apouritaki* and *Bembou*. There is also the fragmen-

ted name of a *Mentu hotep* of the XI, or XII dynasty; about 25 centuries B. C.

87. Altar for libations of King Thoth-mes III (eighteenth dynasty), about the eighteenth century B. C. There is to be seen on it the form of the breads and the channels or vessels for wine, the offerings proper to some deity. The inscription is to be read thus: *Ank-Hor-Net*, viz: living; Horus of gold; dominator of generations; son of Ra; *Tahuti-mes*, son of Thot, the favourite of Ammon, king of the gods, eternal life-giver, etc. *Ra-men-Kheper* is his royal prenomen; *Tahuti-mes* is his own family name.

90-91. Fragment of the head of the God Horus in black basalt — Priest of Neith, the great mother who gave birth to Ra, the Sun-God.

A-90. On the marble table is to be remarked a fragment of black basalt very hard, with some hieroglyphics, recording the name of Siphtah called by Manethon Μενέθης, Σίφθας. This personage, the sixth king of the XIX dynasty, reigned over Egypt about 13 centuries B. C. According to Sir Wilkinson, and recently to Prof. H. Marucchi, we may conjecture that this king may be the Pharaoh of the Exodus, before whom Moïses presented himself, to deliver the People of God unjustly oppressed.

92-94. Statue of a kneeling naophorus priest — Owl representing Horus in black basalt, with the eyes supplied with onyx stone.

95. Egyptian princess represented with the royal ensigns.

96. Personage standing holding a *naös* which contains an ape. He is called *Taho*, a priest of Thoth, boasting himself highly of his science and wisdom. On the back of the figure, the inscription makes mention of the goddess Athor, the eye of the Sun, and of her daughter, the principal goddess at Denderah.

98. Priest having an amulet to his neck, expressing the same personage, presenting a votive offer to Phtah, the same figure, which is thrice engraved on the side of the small column supporting it.

103-106. Royal personage — Female figure holding a small table for libation; a small statue in black basalt.

112. Statue of *Hekht-Hor-menkh*, holding a naos, in the act of adoration, the personage whose coffin has been already seen in the first Hall. The inscription is but an enumeration of titles.

In the middle of the Hall:

A-112. Naopheros; a priest of the goddess *Neith*, a most celebrated small statue in green basalt. He holds an *aedicula* with the image of the God Osiris, and his mantle is fully covered with inscriptions in hieroglyphics, repeating various invocations to Osiris, the name of the personage *Outa-Hor-senet*, his titles, as the chief of the interior at Saïs, and the quality of *Smer*, (*Principis amicus*), given to him by Cambyses. The in-

scription is also relative to various events under the kingdoms of Amasis, Cambyzes, and Darius, and to some reparations made by him in the temple of Neith « *the abode of life* » at Saïs, *the country of life*, where he was sent by Darius.

Hemicycle or Semicircular Hall.

The following are the most note-worthy objects. Four semi-colossal statues of the goddess Secket in black *brecciato* granite, sculptured under Amunoph III; the eighth king of the eighteenth dynasty, 1860 years B. C.

Several mummy-cases in sycamore wood not painted, covered with hieroglyphics of various styles, but all uniform in the inscriptions with the formula repeated: *Royal gift of Osiris*, or of other deities. These present the deceased Osiris, (the name of every dead man) with bread, wine, meals, oil, perfumes, incense, every good thing, pure, etc. - Two marble sarcophagi with their covers. The first of these bears the name of the owner *Imhotep*, sacred scribe and chief of the workmen of *Ammon Ra*, and son of *Ta-Kermit*, or *Ta-kammaï* - A mummy-cover fixed to the wall near a case, still containing the mummy of an august matron. It is very remarkable for various representations of the dead, led into the presence of many infernal deities, with extracts of two chapters from the Book of the Dead, written between the said pictures; chapter « *of not returning to the*

East incomplete »; chapter of « *assuming the form of a lotus-flower* »; a small text which begins and finishes by these words in the measure of a song: « *I am the sacred lotus, born in the fields of Ra* » (the sun).

On the fourth window: Stela in black basalt; the deceased *Nefer-tai, divine father, first Ma, first prophet*, in the presence of *Phtah*.

A mummy cover in wood not painted, engraved in very good characters, bears a long chapter from the Book of the Dead. Unhappily this cover is not well preserved, and nearly all its lines are interrupted. The name of the dead is *Ra-Ouah-ab* (Sun-dilatation-Heart). Son of *As-t-asit*, (the mother's name).

A mummy in its wooden case enveloped with enamelled ornaments, and gilt bronze deities, with the sacred scarabæus, emblematic of the world, or of the Creator, on the breast — In the glass-case is a very remarkable head in sand-stone still bearing some traces of painting. On one side is to be read thus: *Good God, Mentou-hotep*. It is the head of a king of the XII dynasty, devoted to the god Mentou (Nouth), the Egyptian Mars, bearing the crown of Upper Egypt — An indifferently preserved mummy bearing the name of Amenophis II, king and priest of the XVIII dynasty — Two mummies of children — A small crocodile embalmed — Heads of a cat and dog. — Conic bases in *terra cotta* — Two ibises embalmed in bands, of linen, still preserving their form.

On the parapet of the sixth window:

Notable among the stelæ, is this one in the shape of a chimney. The superior portion is occupied by an hymn in honour of *Harmakis* (*Hor-makhuti*) or Horus in the two horizons; derived from the Book of the Death in a Chapter, that celebrates the course of the sun, and its benefits from its rising to setting.

The glass-cabinet at the end of this semi-circular gallery contains various objects, as vases for perfumes, funerary vases, large prints, necklaces formed of scarabæi, and small idols or amulets, in coloured stones or enamel.

Enchased in the wall, on the left side:

Fac-simile in plaster of the celebrated Rosetta stone in black basalt, containing the decree of the priesthood of Memphis, in honour of Ptolemy Epiphanes, about the year B. C. 196, with three inscriptions in hieroglyphic, in demotic or enchorial, and in the Greek language. It is famous for having furnished to D.^r Young and Champollion a key to the discovery of the system, pursued by the Egyptians in their monumental writing, and also to its interpretation.

First Cabinet.

In the glazed cases there are mummies of sacred cats and ibises carefully wrapped in white linen, some with the mask representing their own figure — Several small figures of Egyptian divi-

nities in bronze, wood, and enamel. — Scarabæi — Necklaces in enamel-coloured glass-ware and pottery.

Second and Third Cabinet.

Among the sundry objects, all note-worthy, there are various small funeral statues bearing inscriptions from the sixth Chapter of the Book of the Dead, and also several scarabæi, found in the tombs and even in the same wrappers of the mummies. The scarabæus is considered itself as one of most important amulets. It was placed over the heart and was generally inscribed with the formula: « My heart is my mother's. » One of these instead of this formula is deserving of notice for its historical inscription, that refers to the formation of a water-basin ordered by *Ra-neb-ma*, son of Ra, *Amen-hotep*, in honour of *Taia*, his great royal wife, living at *Tarou*, the native-country of this princess, and of its inauguration the 16th of the third month of the flood, His Majesty crossing it on the boat of the Sun's disk.

Here is a translation of this historical inscription: « On the first day of the third month of the flood, in the eleventh year of His Majesty, the Horus in the Truth, Lord of the diadems, who states the laws, who maintains the world in peace, potent by his sword, victor of the Asiatic; king of the Upper and Lower Egypt, *Ra-neb-ma*, etc. »

Sacred and domestic implements are also to be remarked in the glass-cases such as a vase for the holy water, a bronze-sistrum, an *aspergillum*; an instrument to offer a libation — mirrors — a cup with corn and oats found in mummy-cases — types of painted and gilt wood — a sacred hawk — the bull Apis — the god Anubis — pieces of petrified wood; fragments of coffin-lid gilded which are enamelled; frames containing papyri, amongst which one in demotic characters, exhibiting a document referring to a sale.

Fourth Cabinet

containing various specimens of papyri, a fine collection of these ancient Egyptian manuscripts in the various hieroglyphic, hieratic, and demotic characters, placed in the glass cases, almost all incomplete, of the funeral rites contained in the Book of the Dead by the Egyptians styled *Per-m-hru* or « free to pass to light » applied to the dead, hoping to go out from the East with the Sun, and to take passage with him in the celestial boat. All relate to the various funeral rites of Egypt, the deceased ought to know, in order to triumph by the *Truth* in the other life and to his justification, following the religious and moral laws. Some represent beautiful scenes allusive to solemn judgements of souls held by Osiris, and to punishments inflicted on the wicked.

It will suffice to give a specimen of these,

in the most beautiful one, representing the judgement of a soul held by Osiris. This god is seated on his throne bearing the crown of Upper and Lower Egypt, holding the sceptre and the wheap. Before him is an object, which seems to be a skin, probably a symbol of resurrection. Before Osiris forty-two personages are seated in the Egyptian costume, the head adorned with several symbols. These are the assessors of Osiris. A table filled with offerings, and the great devouring beast of the Amenti (the abode of the dead) are also to be seen before the Judge. *Thoth* writes the sentence on a tablet. Behind him *Anubis* and Horus present the heart of the deceased, that must be equilibrated following Truth in the other scale; the deceased stands, easily to be known on one side, in presence of *Truth*; this with the ostrich's feather over her head ¹. The hall itself is called *Hall of Truth*, or more usually of *Double Truth*.

The chapter accompanying this figuration is the same of the justification of the deceased, designed under the name of negative Confession, because the deceased enumerates all the sins he has not committed. From this it is clearly known that judgement is always favourable to the Dead, who is also indicated by his own name, and titles.

¹ In the Description of the Galleries of Paintings I have added an explanatory note why Raphael has given the ostrich as a symbol of Justice, a figure painted in the Hall of Constantine.

Hall of the Assyrian monuments.

In this Hall is to be remarked a choice and remarkable collection of Assyrian monuments in bas-relief. These were for the most part discovered in 1847 under the Temple-Palaces of the Assyrian monarchs of Nineveh (*Ninouah*) not far from Mossul, on the shores of river Tigris, at Khorsabad, Koyundjick, Nimroud; and afterwards sent to Pope Pius IX in 1855, by J. Bennhi, a pupil of the Propaganda College.

H. H. Pope Leo XIII, by ordering the removal of these monuments from the Vatican Library, has intended to open a new department of art, of these most remote people of antiquity, to the studious researches of learned Men, as well as to satisfy the curiosity of Visitors.

Beginning from left to right; in the middle of the wall:

Ornithocephalus (*Hieracocephalus*?) a phantastic sacred Being, with the head of a bird of prey, the type of *pernocterosus* vultur. He is represented holding in his hands a pine-cone and a *situla*, a vase for a sacred lustration. He has long wings, the one raised to the sky, the second curved towards the earth. A short garment covers the half of the upper portion of his body, and a long fringed cloth reaches to the feet, leaving the legs half uncovered. Four poniards, two on each side, are stuck in the girdle. His neck is adorned with a necklace, and his

arms and feet with bracelets. On his left shoulder is a triangular bandage, one of the ensigns of supreme dignity. The present figure, one of the most important pieces of the present collection, shows an image of Nisrock, worshipped as the god of marriages, and of Intelligence, as the Lord of Humanity, in whose temple Hadramelec and Sarasar killed their father Sennackerib; 669, B. C.

On the right lateral side :

Scene representing a soldier armed with a spear, a round shield and a sword, driving before him along a road, shaded by palm-trees, some war prisoners, perhaps Chaldeans, menacing them with a staff of command.

— The same subject is repeated on the fragment of the left side, showing amongst the prisoners, two poor women, one of which bears a child on her shoulders, the other is carrying a square coffer, and two large gourds.

These two basreliefs, as well as the others set in the walls of the present Hall, were all discovered at Koyundjick in 1847, among the ruins of the Temple-Palace built by Sennackerib ¹, « *Sin-Akké-Irib* » and completed by his grandson Assur-bani-pal, Sardanapalus V, son of Assarhaddon. These fragments still bear traces of having been burnt, and some of the sculptured figu-

¹ Sennackerib is famous for his wars against Judaea, Chaldea, Helam, Egypt, as well as for the destruction of his army, by the exterminating Angel; 704-780 B. C.

res were almost destroyed in the final destruction of Niniveh, 626 B. C.

On the wall, above: Rectangular fragment exhibiting scenes of cruel barbarism in which some war prisoners, perhaps of Helam, are the victims. They have been flayed alive, and are fixed to the soil with stakes driven in their flesh. There is also to be seen a soldier, the executioner, and another man, bound to a camel, is reserved for the same torture.

Lower down, on the right side: Two men strangled and another beheaded, are cast down into the river, as a repast to the fishes.

On the left side: Escalade of a besieged town, surrounded with walls, furnished with rectangular battlements, supported by round towers. Some of the besiegers on a long ladder, armed with spears, and covered with large shields, are ascending to the assault. Some of the vanquished are being cast down from the walls, and killed by the soldiers who are employed, swords in hands, in demolishing the foundations of the fortress. An inscription, engraved under the battlements, indicates the name of the same fortress, and perhaps the particulars of the taking of the town.

On the middle wall: Two large square fragments of Assyrian inscriptions in cuneiform (arrowheaded) characters, on parallel lines, found at Khorsabad, and detached from a large basrelief, where one of those colossal winged bulls bearing a human face, was represented, symbolising the

union between Strenght and Intelligence, placed as a supernatural guardian at the entrance of the Temple-Palace which was intended to serve as a royal residence, or Castle of king Sargon « *Hish-ir-Sargon* ».

In the large inscription of his Annals Sargon ends with these words saying that: « the sculptured, the protector, the vigilant Bull, may be always before the face of Assur, to watch day and night over our works (the palace and villa of Dur-Sar-Kyn) until his feet be removed from its gates ». The upper inscription refers to the building of one of the great palaces of Sargon. He himself speaks of the manner of constructing the edifice from its foundations, of the altars erected by him in its centre to the gods Ea, Sin, Beltis, Nahu, Ninipe, etc., as well as of the materials employed as: ivory, cedar, santal, pistachio wood etc. He also makes a mention of the eight pairs of lions in polished bronze of the value of 405 talents, placed by order of God Bel before the Gates of his palace; etc.

To the left side: Two small fragments belonging to the same inscriptions already described.

In the middle of the right wall:

Portrait of king Assur-Nazir-Habul « *Assur-Izir-pal* » Sardanapalus, bearing an inscription at the foot of the figure.

Assur-Nazir-Habul is represented with wings, in a short dress, a tunic adorned with fringes, and a light upper garment over his shoulder,

kneeling, in the act of touching with respect the sacred tree of life ¹. His head with curled hair, is covered with an hemyspheric mitre or crown, furnished with four horns. Around his neck is a richly wrought collar, and his hands and feet are adorned with bracelets.

Above: Large oblong fragment exhibiting workmen, prisoners of both sexes, under the guidance of a soldier, furnished with ropes and rulers, to be employed for the raising of the colossal sculptures of the lions and bulls, ordered by Sennackerib for the embellishment of Nineweh, where god Ishtar was worshipped.

Laterally on the right wall, above: Heads and fragments of Assyrian figures.

Lower down on the left: Same subject as before described.

On the right: Two women seated on stools, a soldier and a mariner, are crossing the river Tigris on raft, a primitive proceeding, formed of small beams bound together, and sustained by swollen skins. The passage from Mossul to Bagdad is now made by means of a *kellek*, similar to the raft represented on our basrelief, which was in use more than 3000 years ago.

¹ An emblem of the worship of Fire, and of the draught of Immortality. It may also be a remembrance of the tree of the earthly Paradise; of the May-tree, and of the Christmas tree, adopted by the peoples of North, shining with light, and shadowing the cradle of the Divine Child, announcing his birth to the sons of men.

To the left an oblong fragment:

Scene composed of two registers in which are to be seen magnificent horses held by Babylonian equestrians. The coursers born in the valley of the Tigris were highly famous.

Above: Fragments of Assyrian figures.

To the right, enchased in the walls of the window:

Fragment in which are to be seen soldiers carrying an ivory throne across the mountains, during a military expedition of Sennackerib. The siege of the throne is put in a frame, finished in ram's heads. The men are dressed in a peculiar costume, different from that of the archers of the opposite scene.

To the left: Assyrian foot troops, archers and slingers, engaged against the enemy. The first one is defended by his companion with a large horn, the *Γεppov* of the Greeks, and the horn of salvation of the Hebrews « *cornu salutis* ». They are armed with arches and long arrows, carrying the quiver on their shoulders. They wear pointed helmets, a cuirass, a short tunic and sandals.

On the parapet of the window: Sepulchral inscription of a military officer, an unknown personage, found at Madaba (Palestine) in Nabatean characters and language, with the date of the 39th year of the reign of King Areta, who extended his dominion over the town of Damascus, according to St. Paul's attestation in his 2nd letter to the Corinthians, chap. II 32.^d v. in which

he says that Damascus was kept by a governor of King Areta, « *praepositus Aretae regis* ». The chronology of the reign of Areta exactly corresponds with the quotation of St. Paul's letter. It is very important, as it exactly fixes the date of the death of Our Saviour, reckoning from the conversion of the same holy Apostle.

Lining the walls of the present Hall, above, is arranged a select and important series of Coptic and Arabic inscriptions.

THE END.

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